

The School Musician

15¢ A COPY
\$1 A YEAR



JANUARY 1941

ONLY
1
DOLLAR



**The Most Remarkable
Baton Twirling
Instructor
Ever Published**

This new, right up-to-the-minute edition of "How to Twirl a Baton" is the most complete, authoritative and officially accurate baton twirling instructor ever published. Covers 37 subjects, including all rudiments and all officially required twirls and routines used in school contests.

**From Beginner
to Champion**

Starting with the most primary fundamentals of the art, this book carefully but swiftly leads the beginner from the moment his baton is unwrapped straight through its interesting pages of routine lessons right up to the highest standard of baton twirling. Thus the book is ideal for class instruction as well as for individual study.

Profusely Illustrated

Every hold, every finger position, every gesture, every move in each and every routine is clearly illustrated with unmistakable drawings and fully explained by text. Any boy or girl can quickly master the baton, merely by studying this book. No outside instruction is required, although it is more fun to learn twirling in a class which uses this textbook.

**A High School Twirler
Wrote It**

There is not a complicated sentence in this entire volume. It is written and compiled in its entirety for the high school twirler by a high school championship twirler who has taught the art by direct instruction for more than two years and knows just how to present his subject. Every contest routine

bears its official name. A special chapter is devoted to contest twirling, shows just how you are judged, how to prepare, what to avoid, how to perfect the small details of your performance, and gives last-minute suggestions to contestants.

This is the most remarkable baton twirling instructor ever published. It is complete in every detail, is accepted and endorsed as absolutely authoritative, yet the price of this book is only \$1, keeping it within the easy reach of every boy and girl who wants to be a twirler. Sent postpaid to any address upon receipt of price. Order your copy today. Remember this is a clear, condensed, yet entirely complete book that tells you all you want to know about twirling. Don't delay. Get in the front now. Send for your copy today, sure.

If you send check, add 5c for exchange. Currency or postage stamps acceptable.

The School Musician Publishing Co.

230 NO. MICHIGAN AVE., CHICAGO, ILLINOIS

"TO YOU SUPERVISORS BELONGS THE CREDIT FOR THIS NEW GRETSCH-ZALZER FRENCH HORN"

"As a matter of fact, Mr. Supervisor, you are entitled to share honors with us for the improvements we've made in this new GRETSCH-ZALZER French Horn."

"And how is that, Mr. Salesman?"

"Because many of these changes in construction originated from suggestions made by school directors after practical classroom experience with the instrument itself.

"First of all, we learned that a string-controlled valve-action is impractical for school use. The youthful French horn player was usually fumbling with his strings when everybody else was ready to go. Therefore, we perfected a trouble-proof mechanical valve-action; here, try it yourself; feel how easily, how quietly it works.

"Then, there were always the unsightly dents and mechanical strains caused in mishandling the horn. No matter how a youngster lays down this Zalzer French Horn, there's a properly placed reinforcement to protect it from injury.

"Study the strength of that fourth finger-hook and thumb-ring, the sturdy bracing, and the weight of the bell, the source of the tone of all French horns... they all compare with the finest instruments in the world. You'll even find a water-key on the horn, which, by simplifying the disposal of excess saliva, puts a stop to a constant source of damage to these instruments.

"And, finally, we've constructed a case for these horns of 5-ply laminated wood that will hold my 200 pounds without the slightest damage to the delicate instrument inside."

"That seems to complete the picture, Mr. Salesman. You've certainly proved to me what a SCHOOL DESIGNED, SCHOOL TESTED and SCHOOL APPROVED musical instrument ought to be."

The GRETSCH-ZALZER French Horn is just one of a complete line of GRETSCH musical instruments especially designed and engineered for sturdy service in your school band. They save you money in repairs and replacements because they are custom-built for their specific purpose. Fill in and mail coupon opposite for interesting FREE booklet.

The FRED. GRETSCH MFG. CO.

Musical Instrument Makers Since 1883

529 S. WABASH AVE., CHICAGO, ILL. • 60 BROADWAY, BROOKLYN, N.Y.

Fill in and mail this coupon TODAY!



MUSIC EDUCATORS

Here's What the GRETSCH TALENT TEST will do for YOU!

The GRETSCH MUSICAL APITUDE and TALENT TEST enables you to determine scientifically the capacity of your students for music. It detects hidden talent; facilitates the grading of your students according to their musical ability; saves classroom time and effort, and encourages enrollments. It is used in hundreds of educational institutions where successful musical units have been developed to a high state of proficiency. This service is available to you—FREE—through your local GRETSCH dealer-agency.

FRED. GRETSCH MFG. CO., Dept. SM-12
529 S. Wabash Avenue, Chicago, Ill.

Please send without obligation, full particulars about your money-saving specifications for school-band instruments.

All details regarding GRETSCH TALENT TEST

Name.....

Street Address.....

City and State.....

DEALER I PREFER TO WORK WITH

Name.....

AMERICA'S 1ST CHOICE FOR SCHOOL MUSICIANS

The Ludwig & Ludwig APOLLO GRAND MARIMBA



Ever supreme in tonal beauty, and now streamlined into a new design of refined elegance, this new Ludwig and Ludwig Apollo Grand Marimba has captured highest favor with school musicians and school band and orchestra directors throughout America. A completely new assemblage principle eliminates dozens of bothersome parts; finished in lovely new two-tone enamel; priced amazingly moderate.

For ten years the Honduras rosewood has been seasoning to give you that rich, mellow tone, characteristic of all Ludwig and Ludwig Marimbas. They are scientifically tuned to low (A-440) pitch with the chromatic Stroboscope, most modern, scientific, accurate tuning device known. In just two minutes the Apollo can be set up or disassembled, thanks to its new principle of assembly. It's truly a joyful instrument, a delight to own and play, beautiful to look upon, thrilling to hear.

Go to your regular music dealer and insist upon seeing this new Ludwig and Ludwig Apollo Grand Marimba. Ask for it by No. 8364. It has 4 octaves, C-28 to C-76, 49 bars, Length 66", Width at lower end 33", Height 34", \$217.50. Or write direct for literature and special information about this first choice of all Marimbas for the school musician. No obligation. Get acquainted with this new Ludwig and Ludwig Apollo Grand today.

DRUMMERS Send for LATEST CATALOG

- * If you are a school drummer or malleteer, send for your free copy of the complete Ludwig and Ludwig catalog, a storehouse of instruments and accessories for the percussionist.
- * If you are a dance band drummer, write for special literature on our famous drum outfits.
- * These informative books are free. Please give your director's name.

Ludwig & Ludwig, Inc.

1611-23 N. Wolcott Ave.

Dept. 115

Chicago, Illinois

... I take my
Pen in hand ...

Keeps Uniforms Neat

The SCHOOL MUSICIAN:

After working several months to raise the purchase price for a set of uniforms I hated to see them worn by the band members en route to nearby towns for contests. They always looked so "messy" after such a trip. I solved this problem with 16c and one hour of work. In the basement I found some $\frac{3}{4}$ inch gas pipe, some scrap lumber, and four stove bolts. I cut 2 lengths of pipe, one to fit between the two back doors and one to fit between the two back side windows. These run parallel to the backs of the seats and as near the car top as possible. To support these I made 4 uprights from the scrap lumber, each with a "V" at the top for the pipe. The 2 uprights for the front pipe ran from the car floor nearly to the top, and the 2 uprights for the back pipe ran from the bottom of the back seat (cushion removed) nearly to the top. A cross piece bolted to the 2 uprights on each side of the car made it impossible to move forward or backward as the car stopped or started, and the lengths of pipe are fitted snugly enough near the top of the car to keep the rack from swaying back and forth when going around corners. To protect the upholstering place rubber cane tips on the pipe. These can be purchased at any variety store for 4c each.

My rack fits in a 1936 Pontiac and carries 56 uniforms without a wrinkle. By removing the stove bolts the uniforms can be carried to the dressing room without removing them from the rack.

If you think some other bandmasters might be interested in this little thing, please feel free to pass it on at your own discretion.—Robert B. Ruby, Instrumental Music Instructor, Pella, Iowa, Public Schools.

Sounds like a good rack-er, Mr. Ruby. We're sure the folks will like it.—Ed.

Suggestions to Mr. Perry

The SCHOOL MUSICIAN:

I wish to pass along a few suggestions in regard to parts furnished by publishers in a Full Band set, as discussed in the December issue.

For nearly 20 years I have been buying band music for my bands. I agree that a Full Band set is not enough for the instrumentation mentioned. From my experience, I have solved the problem several ways.

1. Of the marches most suitable for parade work, I buy 3 Full Band sets. These give me plenty of extra parts for a band of over 60 players. I also save any not used in original books for future use.

2. For the more difficult marches, suitable for concert, I make separate sets of books just using parts furnished in one set, or I buy an extra part for conductor (solo B_b cornet). This will take care of all players looking on stands, 2 or 3 to each book.

3. Buy individual paper covered books at 30c each. These take care of any added players by just buying a part for

(Turn to Page 6)

The School Musician

**830 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS**

Robert L. Shepherd
A. C. Jewell

**Editor and Publisher
Advertising Manager**

New York Representative
Gerard Velthaus Associates, 152 West 42nd Street
Telephone Wisconsin 7-9043 or 9173

January, 1941

Volume 12, No. 5

C O N T E N T S

They Are Making America Musical	
<i>Benny Maynard</i>	6
Who's Who	7
Marimba, the Organ of Your Band	
<i>By Damon H. Shook</i>	8
The School Orchestra Stakes Its Claim	
<i>By Elizabeth Green</i>	10
Percussion. Is it the Conductor's Step-Child?	
<i>By Samuel S. Arena</i>	13
Point System	
<i>By Kenneth Heiges</i>	14
Singing Quartet on Parade.	15
Band for Sale	
<i>By J. T. H. Mize</i>	16
K. O. Girls!	
<i>By Stewart Fern</i>	19
Official! How to Use Flags with the Band	
<i>By John R. McCoy</i>	21
School Music News.	23-30
Drum Beats	31
Intricacies of the French Horn Simplified.	33
Warmelin School of Woodwinds.	34
Ideas for Band Parents' Clubs.	35
School Dance Bands.	36
Let Me Answer Your Flute Questions.	37
School Music in Review.	39
Sing, America! Sing!	40
A. B. A. Forum.	41
Miss Smith Will Help You with Your Cornet.	43
A Composers' Dictionary, Part 5.	44
Your Trombone Questions Answered.	45
Your 3,000-Mile Bargain Counter.	49-50

Here's The Baton AND THE TEACHER!

Now anyone can
learn to twirl with the

NEW "Swingster" BATON

A fast spinning, well-balanced, light baton, $\frac{3}{4}$ " shaft, beautifully chromium plated, with a one-piece molded white rubber ball and rubber tip, in 26, 28 and 30 inch lengths. Price . . . \$2.00*

and the New
BEGINNER'S BATON BOOK

by C. J. DUNCAN

Instruction by pictures from movie films of expert twirlers. No text to study—just follow the pictures.

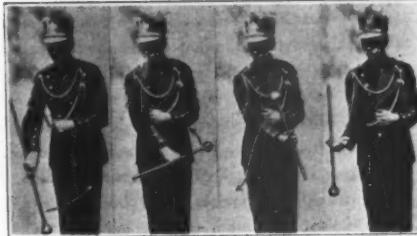
Part I gives elementary rudiments, salute, beating of time, marching postures,—covers the principal requirements of most school contests. Part II gives more advanced routines, tricks, and the beginning of Acrobatic Twirling.

Send for catalog
of complete line
of the famous
Gamble Batons.

In two parts { Part I 50c
Part II 50c *



Special Combination Offer Baton and both Instruction books (Regular price \$3.00) Postpaid \$2.60



**GAMBLE
HINGED
MUSIC CO.
218 S. Wabash Avenue
CHICAGO**

Gamble Hinged Music Co.
218 South Wabash Avenue Chicago
Please send one..... "Swingster"

Please send one copy of the Beginner's Baton Book. I enclose \$2.50 cash or money order.

\$2.60
as stated in your Special Combination Offer.

Name
Address

Address **City** **State**

City State.....

878 Published monthly except July and

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1878. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, Domestic, \$1.00. Foreign countries, \$1.50. Single copies, 15c.

Presenting—



Benny Maynard, Pratt, Kansas

Little did Benny Maynard realize when he was a pupil at Pratt, Kansas high school that he would one day be back in the same old school serving on the faculty of the institution. But that's just what happened. After graduating in 1928, Mr. Maynard attended Teachers college in St. Cloud, Minnesota, finishing his course in 1932. He taught one year in Felton, Minnesota and the following summer vacationed at Interlochen Music Camp, during which time he was offered the position of band director at Pratt high school. It is eight years since he arrived home again and he now has under his supervision the high school band, junior high band, grade school band, junior college band and the city band. Mr. Maynard has been treasurer of the Kansas Music Educators association for the past two years. One of six children, all of whom are occupied in the music field, Mr. Maynard teaches all instruments, his majors being baritone and cello. His older brother, Loren, directs music in Globe, Arizona, and specializes in violin; his sister Treva teaches violin and flute; brother Delight teaches all, his main one being bassoon; Gertrude's interest is the oboe, while Charles' concentrates on the baritone. Twenty-nine year old Benny Maynard is also an enthusiastic sportsman and hunting and fishing occupy much of his spare time.



(Continued from Page 4)

him. These can also be pasted in regular covers to make them stronger.

4. The parts Mr. Perry suggests omitting I use in an emergency.

The soprano sax part is good for either cornet or clarinet according to which register it is in. Also, I sometimes have an extra trombone or baritone player who can read the treble clef.

In fairness to the publishers, I do not suppose they can afford to give more than we get now for the 75c even though we may need more.

I certainly appreciate the fine helpful articles each month. I have a file of THE SCHOOL MUSICIAN for about eight years and refer to them often when any subject comes up.

I was glad to see the letter from a new neighbor, whom I have never met, but who I can see is trying to improve his organizations, as we all are.—George S. Talcott, Ass't director and instructor of instruments, Fitchburg, Mass.

Club for Advanced Students

The SCHOOL MUSICIAN:

In my opinion one of the most important problems confronting the school music teacher today is that of broadening the better than average music student. I have personally felt that my obligation as a music instructor is as much to teach the student to appreciate and enjoy good music as it is to teach him to play or to sing. Too many music students think that the greatest music ever written is "King Cotton" or other well written marches. Too many think "Strawberry Roan" is a good musical selection. Too few actually understand music. Too much time is spent with the student who has such little musical ability that it is doubtful that the benefits he receives are worth the cost of the instrument, especially with our present music program in which most instrumental players of average ability give up their playing after they leave high school. (In self defense I would like to say that student experiences in vocal music do not parallel those who play instruments — I believe vocal music offers a much greater opportunity for the high school graduating vocalist.)

Beginning with the school term this year I made plans to develop the musical experiences of my better musicians and met with a group of the more advanced students and told them of my plans and this is how they have worked out: The organization is known as the MM (Double M) an abbreviation for Music Masters. It has officers as any other club has; a constitution; etc. I have an honor point system in which students receive points for practice, lessons, solos, ensembles, special rehearsals, approved radio programs, etc. Members of the MM are dropped from the Club if they do not rate in the upper 1/3 in the honor system rating. (Originally students were qualified if they performed in an ensemble or played a solo in a district contest but the new qualifications keep them working much better). Business is conducted in correct form as in older clubs.

Our meetings are divided into four groups: (1) business (2) program (3) recreation (all recreation periods are on the subject of music) (4) refreshments. Our meetings are held at the homes of various members of the organization and

1 in regu-

ler.

ests omit-

for either
to which
imes have
ne player

I do not
ive more
en though

ne helpful
a file of
out eight
when any

om a new
met, but
prove his
George S.
tructor of

ed

most im-
the school
broaden
music stu-
t my obli-
as much
ciate and
teach him
ny music
est music
or other
any think
musical se-
understand
t with the
sical abil-
benefits he
the instru-
ent music
ental play-
their play-

(In self
at student
not parallel
I believe
ter opportu-
nating vo-

term this
the musical
icians and
advanced
plans and
out: The
M (Double
Masters.
ub has; a
onor point
ive points
ensembles.
adio pro-
MM are
o not rate
or system
ere qual-
semble or
ntest but
n working
ducted in

into four
gram (3)
ds are on
freshments.
omes of
cation and



Donald Beamsley
'Cello
Long Beach, California
First Division
Region 5, 1940



Composer, pianist and cellist is Donald Beamsley of Franklin Junior high school, Long Beach, California, who composed his first cello obbligato and his first piano number when ten years of age, and was rated a First division on 'cello at the 1940 National Regional contest.

Just thirteen years of age, Don has played the 'cello in the school orchestra directed by Mrs. Irmel Orris Whitnack and has taken 'cello lessons from Mr. Lewis Miller since he was eight years old. At a recent recital, his latest composition, "Rhapsody in D Minor" was played by the Franklin Junior high string ensemble with Don at the 'cello. The performance was a marked success.

Don is undecided whether he will continue in the music field when he finishes school or whether he will go into the commercial photography field. Photography is the only subject for which Don will neglect his music studies.

On the Cover

Much of the responsibility for the success of the Kent State University all-girl marching band rests upon the regimental drum section. It's the drummers who bring the Ohio coeds onto the field in the staccato-roll-and-beat score especially arranged for them by Director Roy D. Metcalf. Story on page 19.

groups 2 and 3 are largely planned at least one month in advance. We meet twice a month. Dues are 10¢ each meeting and those arriving late are assessed an additional 5¢. Absence for anything but sickness or sickness in the family, is 10¢ extra.

At our meeting this coming Thursday night (December 19) the Club will go over town singing Christmas Carols to those who are sick. If the present snow remains they will go in a bob-sled.

In past meetings the following things have been taken up:

1. Special performance by an expert on the dulcimer.
2. Study of Beethoven's Fifth Symphony.
3. Short recitals by outstanding adult musicians in this community on piano and voice.
4. Small ensembles by members of the organization followed by discussion of interpretation, technique, etc.
5. Recordings made by soloists in this group followed in each case by a performance of the same selection by the recorder.
6. Planning projects, as novelty musical instruments, etc.

We now feel that our organization is permanent and we are encouraging similar organizations in nearby schools. If enthusiasm is any indication of success we must have both as we are doing things in a big way. The Club has selected their colors which are wine and white and within a week will have emblems with each particular instrument on an MM background. As several of the 15 (total membership) do several things as play trombone, piano, sing, we are writing a Club song in which we will have a singing chorus with fillers of very short solos by each member of the organization.

I am so enthusiastic about this project because it gives the better student some of the things he has been needing for a long time. I also enjoy it because I feel my chief pleasure as a music instructor comes in the work of my students who have worked hard and have achieved a measure of perfection. I am writing to you because I would like to see this type of a thing carried out all over the country. I know what it has accomplished for us and I feel confident other schools can experience the same success.—George D. Keith, La Crosse, Kansas.

No Co-operation

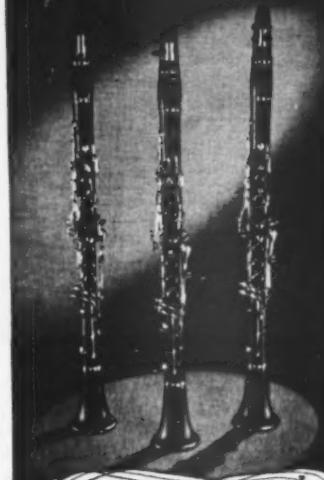
In answer to a sales letter, we received the following:

The SCHOOL MUSICIAN:

Referring to your recent letter regarding our failure to respond to your offer regarding SCHOOL MUSICIAN would say that our lack of interest is due to the fact that our local public schools definitely refuse to co-operate with us in furnishing instruments and materials for their organizations. We furnish a small amount of music, etc. for our county and parochial schools.

Referring to above lack of co-operation, we wish to explain that we have offered all material practically at cost (only 10% to us to cover minor service charge), but in spite of this, their purchases are made through companies which unethically agree to supply goods at dealers' discounts, and the schools in turn sell directly to the pupils at actual costs. Thus you can realize that we are helpless, apparently, in combating the condition. — Music House, Missouri.

Better Your Performance



with a fine

P E D L E R Clarinet

• Talk about swank! Glamour! Class! Say, these new clarinets by Pedler have more sparkling, dazzling beauty than the Diamond Horse Shoe of the Metropolitan Opera—and everything to back it up! Tone! Volume! Resonance from top to bottom! Just the "last word" in fine woodwind construction.

How about it? Is your talent being stymied by an out-of-date, inferior clarinet? Then, it's time you owned a new Custombuilt Pedler . . . built with matchless precision by the fourth generation of craftsmen who specialize in building woodwinds only . . . to help you better your performance and realize your fondest musical ambitions.

See your Pedler dealer and try one. Write for FREE FOLDER.

The Pedler Company, Elkhart, Ind., Dept. 102

New! Transparent Mouthpiece!

Another Pedler advancement! Light weight, durable, crystal clear Clarinet mouthpiece with scientifically designed tone chamber for greater volume, brilliance and full, even tone, \$7.50. Order now.



Buy American:

**THE P E D L E R
C O M P A N Y**
Custombuilt Woodwinds

MARIMBA,

the Organ

of Your Band



Mr. Shook

● ONE OF THE PROBLEMS perplexing many of our band directors today is, "what shall I do with my ambitious and versatile showman, the marimba player?" This young artist has spent three or four hundred dollars for a fine instrument, has taken private lessons, and has become very proficient in winning public approval, and after a short solo we are forced to discard him for the rest of our concert program.

We have added bass violins, cellos, harps, and organs to our bands to gain tone and organ smoothness. But the very nature of the marimba tone is organ style. Why is it that we cannot offer a permanent place in our bands to these people who many times receive the most applause of any number on our program? Let us analyze a few of the specific problems that directors have put before me, so that we may start to satisfy our desire of using the marimba with our band.

We look upon the marimba as a fine feature solo instrument, but possessing a rather questionable tone and none too likable style to work well in our concert ensemble. Probably the greatest problem facing directors to put the marimba to this use is the lack of a sufficient knowledge of the instrument which is needed to get practical use out of it in any organization. We are all well aware that many directors are failing to derive the true benefits from their percussion sections because they do not sufficiently understand the fundamentals of drumming. It was not so many years ago that some of us had oboes, bassoons, French horns, and a few other instruments (of which we knew very little) that did not work very well in our bands. We have

Versatile Instrument, It Can Be Used To Enrich The Weak Sections And Give Solid Melodic Smoothness In the Same Manner That The Organ Is Occasionally Used.

By Damon H. Shook

Director of High School Band

West Allis, Wisconsin

learned their possibilities and now use them in our bands to a great advantage, so we must in the same manner learn to use the marimba.

There is no doubt but that the greatest error in the use of the marimba and xylophone is in the selection and use of hammers. Contrary to popular belief, the marimba is a very flexible instrument. That is, its tone can be varied to blend with a great number of different instruments. However, this cannot be done without a great many varieties of fine hammers. Our major manufacturing companies and a number of individuals are making some very good hammers with which excellent results may be obtained. However, there is no one concern offering a wide enough variety to satisfy our needs. For the most part a very carefully selected wound hammer only should be used. Hard hammers, or even three-quarter hard, should be used very sparingly as they will not only in time ruin the instrument but they also produce a tone that does not blend well with the other instruments of the band. There may be occasional use for them when the particular tone quality they produce is desired, but that is very seldom. The number of various tone qualities that you may obtain from your instrument depends upon the success that you have had in accumulating hammers of varying quality, material, and weight. I consider at least twelve to fifteen graded

pairs needed for regular band work. You will find that it will take some time to accumulate the desired collection. I advise trying hammers from many reputable concerns, and since each concern numbers their hammers differently you can easily return the duplicates and replace those that you keep, by number, as they wear out.

Let us now consider the scope of the marimba. We shall note that although the instrument may be called one of the bass clef, its music is with few exceptions written in the treble clef. Most marimbas are four octaves in range, and we hope that yours is one of four octaves because that is the most practical range for band work. The lowest note is C, an octave below piano middle C, extending to C four octaves higher. Note, the lowest note is C an octave below piano middle C. The quality of this tone may be changed in effect, with the discriminating use of hammers, to give the sensation that it is an octave lower. For example, if we use a medium soft vibraphone hammer and play a short quick stroke, we will produce a tone effect that may take the place of a missing bassoonist or baritone saxophonist. If we use softer hammers and play a fast roll keeping the mallet close to the bar, we may augment the bass violin or baritone section. There are many such tonal variations that may be obtained with the marimba and are of great value to a band but are usually unknown to both player and director. We now see that we can have an instrument with a seeming

range of five octaves, which is hardly equalled by any other instrument in our band. An instrument with such a range and flexibility of tone should prove a valuable asset to our organization.

The marimba in its low register with medium soft heavy weight hammers has a full round sustained tone comparing favorably with that of the euphonium, baritone, cello, tenor or baritone saxophone, or E_b or B_b bass. With a little practice your marimba player can learn to transpose any of these parts, and almost exact duplications of these instruments can be made should your band be weak in one of these sections. In the playing of the tuba notes the secret lies in developing a very quick short roll that diminishes in volume with the playing of each note. A very large, medium-weight hammer should be used on tuba parts. If the tone is loud staccato, start it by hitting both hammers on the bar at the beginning of the roll. Parts for the other instruments will require a continuous roll on slurred portions requiring great care to avoid the common fault of playing glissandos between the tones of the slur.

By using a lighter-weight, hard hammer in the low register the instrument will have the effect of a trombone, tenor horn, and the low register of bassoon. Using the precautions as described above concerning hammers, you will have an excellent additional aid for these sections if reinforcement is needed.

Since many small bands are without bassoons I want to stress the favorable results that may be obtained by using the marimba on this valuable



The beautiful organlike tones that add so much to the smoothness of Mr. Shook's West Allis high school band are made by the marimba section. Manning the hammers are Cyrella Hasler, Mervin Oleson and Lewellyn Meadough.

part. In playing bassoon parts I have always found that it is well for the player to keep two sets of hammers (of different degrees of hardness) in each hand all the time, so that no stop in the playing will be required in changing hammers as the register varies from low to high. One cannot expect to play high and low bassoon notes with the same set of hammers. It might be well for the player to listen to some bassoon solos on the phonograph to acquaint himself with the tone and style of bassoon playing.

Many small bands with limited instrumentation will find valuable use for the marimba with two players. Two players each using double stops may play E flat horn parts either in place of the horns or as an aid to the horn section. Change the key by adding three flats and read the horn notes as though written in bass clef. You will find that the players will cross

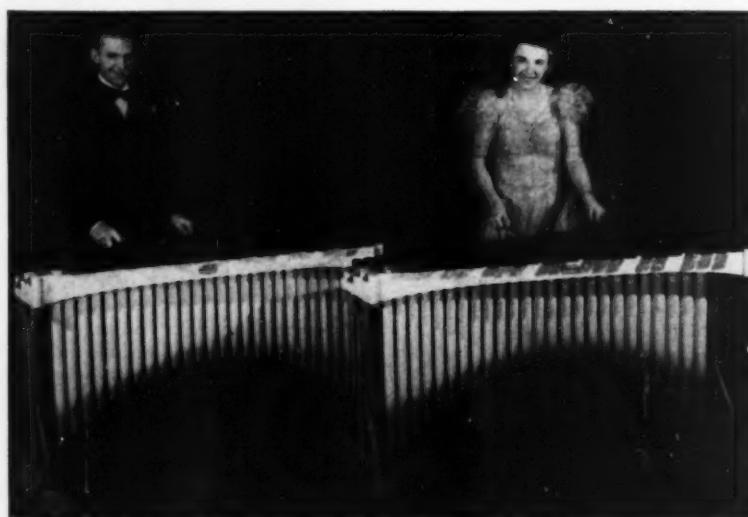
hammers, but they will soon get used to working together. You may rewrite the parts so that the top player can read the first and third parts, and the lower the second and fourth parts.

Two players on one marimba may also take the place of alto and bass clarinet parts. The alto clarinet parts read as in bass clef and change the key, the same as for E flat horns; the bass clarinets transpose a tone lower. Be sure to use light weight, half hard, wound hammers with a light stroke and soft short roll.

Many directors in large bands are desirous of using the once very popular tenor horn. If you have not obtained your tenor horns, try your marimba in these parts. The music is written double notes for two tenors and is very easily transposed a note lower for marimba in double stops. Also the marimba affords to large bands an excellent backing to second and third clarinet parts when the parts are written in chord style. Double stops should be used, or better still, use two players each playing double stops. Such clarinet parts as *L'Arsene Suit*, *Unfinished Symphony*, *Stradella*, *Raymond*, *Schubert's Serenade*, and even Goldmark's *In Springtime* have parts that may be played in almost exact duplication of the clarinet.

In marches for your band use the marimba either on baritone or bassoon parts. It is a real buildup for these sections. I have heard it used on oboe parts but it is not in any way suited to that tone or technique. The soft organ tones of the marimba will be very inviting when played by either one or two players each using four hammers in selections like *In a Monastery Garden*, *Andante Cantabile*, and various other compositions of such harmonic structure.

With a little work and experiment
(Turn to page 32)



Gilbert Kirchoff and Dorothy DeBruine enhance the beauty of their duo marimba performance by donning evening dress. Audiences like the lovely tones of the marimba and this attractive couple is much in demand for appearances at concerts and social functions.

The School ORCHESTRA

Stakes out its

By Elizabeth Green
Director, East High School Orchestra
Waterloo, Iowa

● IF I COULD SHOUT "Hey, You!" in "big red letters" across the top of this article, I would do it.

This situation is becoming serious and I earnestly solicit the attention



Miss Green is emphatic in her determination to teach her young charges a true appreciation of symphonic music. She graduated from Wheaton college with B.M. and B.S. degrees and was awarded her M. Mus. degree from Northwestern University.

of the band directors on top and the orchestra directors on the bottom. After the first shock has worn off, we might, by combined efforts and mutual discussion, get somewhere. So how about it? Will you READ what I have to say and cogitate a bit? In return, I shall do the same for you some day.

What are we going to do about the string situation? No! Don't turn over to the next article just because this one is on strings. READ IT! WILL YOU?

We have a serious situation facing us all. Here it is:

1. High School Symphony Orchestras are in the decline everywhere ex-

cept in the very largest of cities where professional symphonies keep the public interest alive.

2. It is becoming progressively (?) more difficult to get kids to play violin.

3. Everybody wants to be in the marching band.

4. And the marching band's popularity is fast becoming a background for baton-twirling and flag-swinging.

SHADES OF BEETHOVEN! What is MUSIC education coming to anyway?

For a year I have been bumping my head against a brick wall of ignorance trying to find out where the trouble is. And for six months the "why" and the solution have been crystallizing. The opinions given here are the result of many informal conversations with band directors, orchestra directors, parents of contest soloists, state and national soloists, winners and losers, and lastly, the complete range from prospective beginners to national judges.

Two weeks ago I talked to Lorraine E. Watters, music supervisor of the city of Des Moines Public Schools. He told me that this is the first year that the string situation has really begun to worry him. Our own school, East High, Waterloo, has been known as a relatively strong "string school." This is the first year that the string situation has really begun to worry us.

What are we going to do when several bright children of third and fourth grade age want to play violin, come and talk to us about it for several consecutive weeks, only to have Papa and Mamma at home talk them out of it and persuade them to take baton-twirling instead,—so that their darlings can be out in front one day, strutting, instead of enjoying the deep beauties of the greatest symphonic literature? (Orchids to G. T. Bennett of Red Oak, Iowa, in this connection. He requires every student who takes baton work to learn an instrument at

CLAIM

the same time, I hear. No instrument —no baton.)

The answer to the question up above is to educate the parents, and to show them that this twirling will not help Johnny or Mary when they are mammas and papas themselves—will not enrich their lives or make lovelier homes—but good solid music will.

Here is the second poser.

What about the boy or girl who does not want to study strings because they are "too hard"? What about the boy who gets called "sissy" because he totes a fiddle case? What about that old chestnut that fiddles are too "squeaky"?



Widest known and most popular of the East high school string ensembles is the string trio which was awarded First division in the State contest last year. They are, left to right, Carol Reed, pianist, Lawrence Fisher, violinist and Lorraine Roeder, cellist. Lawrence, who also won solo First division at the State is concertmaster of the East high orchestra.

We must arrange it so that the students who do not take music are made to realize that the student who takes violin should be looked up to,—not sneered at.

And you band men, that is your responsibility.

An orchestra director who gets up and praises strings and raves about the superiority of the symphony orchestra over the marching band can't get anywhere. He only makes enemies,

gets the reputation of being conceited, and is accused of running down the band. Therefore, we orchestra conductors, if we are intelligent, just keep still and work like blazes to keep our departments up to standard.

The very finest of the country's bandmen (directors)—those who are genuine, true-blue musicians, will admit, in private and many of them publicly, that no band can achieve what a first class symphony orchestra can achieve musically. I have heard dozens of them, coming away from fine Symphony concerts, say, "Well, you just can't do it with a band."

And yet we are letting symphony music die out in the schools.

But all this is only the rim of the wheel. The real hub of the matter lies in this:—

Jim over here plays saxophone. He has played two years and won a first division rating in the state contest. No. Jim does not take private lessons, either. Wonderful, isn't it?

On the other hand, here is cousin Jane. Jane started violin in third grade. She has played for eight years: did the first movement of the Mendelssohn violin concerto in state this year and got a second division rating. Now which is the better musician? Compare the merits musically of a memorized performance of any known sax solo with the memorized performance of the first movement of any standard, first-class violin concerto (and I don't mean the so-called student concertos). Which of the two shows the better musicianship? Yet the sax boy can run around behind a first-place medal while our violinist sits sadly wondering why she is so "poor" that she can only get a second division rating after eight years of hard work.

"What are we going to do when several bright children of third and fourth grade age want to play violin, come and talk to us about it for several consecutive weeks, only to have Papa and Mamma at home talk them out of it and persuade them to take baton twirling instead,—so that their darlings can be out in front one day, strutting, instead of enjoying the deep beauties of the greatest symphonic literature? . . . The answer to this question is to educate the parents and to show them that this twirling will not help Johnny or Mary when they are mammas and papas themselves—will not enrich their lives or make lovelier homes—but good solid music will." » » » » » »

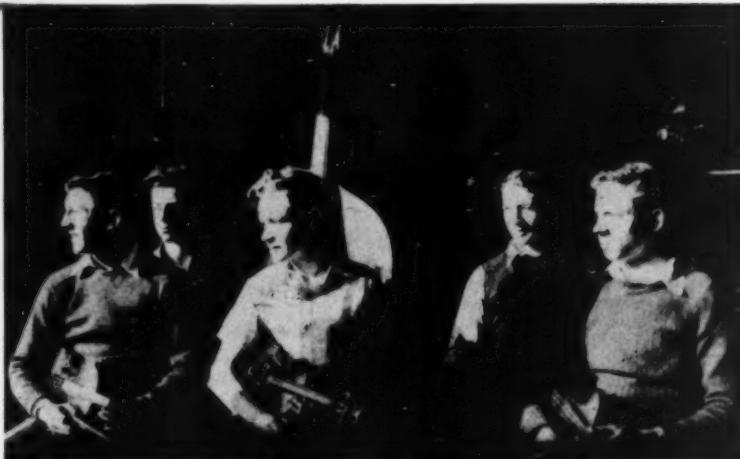
This is the fundamental crux of the whole matter. Situations like this are happening all the time. We have all seen them.

Take the violin solo contest at the Region Two National last May. Twenty-nine entries: seven played the first movement of the Lalo Symphony Espagnole; one played the FINALE of the Mendelssohn concerto; one played a Viotti concerto; and then

there were the additional performances of the standard DeBériots and concert solos. Decisions as announced, no first places. Most of the players had studied six or more years, and there was some very fine fiddling in that group. The judge took a Heifetz or Kreisler performance as a standard. Now we all realize that Heifetz and Kreisler are not high school norms! On the other hand, fine professional violinists are loath to lower their ideal standard when judging,—and we can't blame them for that. So what are we going to do?

Over in the trombone contest we notice "Atlantic Zephyrs" getting first division with players of four years' experience. But Atlantic Zephyrs can not compare musically with any of the above-mentioned violin concerti. And this was and is true of what is found in almost any total contest. The easy-playing saxophone does not rank musically with the difficult oboe, bassoon, or French horn. Yet, a first is a first.

Now, American children are not dumb. They are not used to being told what they shall think and what they shan't. Thank heaven it is so! But what grade child of normal intelligence is going to start violin when he can get higher honors in less time



No one dares call these husky lads "sissies" for playing stringed instruments. Their deep interest in strings prompted them to organize the East high school boys' string quintet. Members are Bill Kallionov, 2nd violin; Clayton Lyon, string bass; Lawrence Fisher, 1st violin; Leroy Corderman, cello; Edward Tracy, viola.

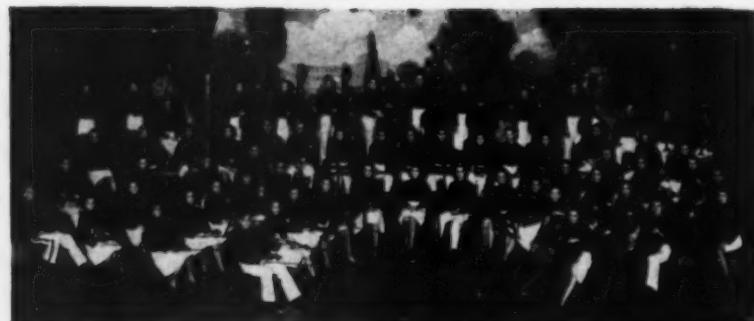
by taking some other instrument? It just is not a good business proposition. Especially if, in addition to taking violin, he has to buck his way through years of taunts. Every kid wants to be admired by his fellow-students. Don't we all in fact?

This is the big problem clearly stated. I am not writing just from a purely local standpoint. I am writing from a thorough knowledge of conditions in many smaller schools in Iowa—schools that have had good orchestras in the past and that are not being able to maintain their standards and student interest. I am writing likewise with a thorough knowledge of our class A and AA schools, our own school being of the latter classification. Over a year ago I had a letter from another AA orchestra director worrying about this very thing.

What is the solution?

We readily see that we can not compare successfully a sax and a trumpet, or a piano and a clarinet. We also do not wish to lower the standards for any one instrument to put it on a level with the easier instruments. BUT we can classify the instruments themselves according to difficulty of instrument, amount of time necessary for attaining general proficiency, and vastness of their fields of literature with a weather eye out for what kind of composers write for the instrument, or have written for it.

For example, the flute has a three-octave-plus range while a cornet has two-octaves-plus. The flute, however, overblows the octave, so the student, in general, manages with one set of fingering. The cornetist, on the other hand, has to learn different fingerings for his second octave. So the resultant difficulties are about the same. From the standpoint of literature for the



Every musician in the East high school symphony orchestra is learning the true beauties of symphonic music and is receiving an education that will prove of inestimable value in later life. The orchestra, directed by Miss Green, is a highlight of the community's entertainment and its symphony concerts are looked forward to by Waterloo's citizenry.

two instruments, the flute solos of advanced degree are more florid and have more *different* notes per second than the usual trumpet-cornet solo. This is counteracted in the latter instrument, however, by the more extensive use of the triple-tongue effects, and the skill required for their successful performance. So these two instruments could be classified as of equal difficulty.

The violin, cello and piano have more solo literature available by great composers than any other three instruments on the solo lists. The greatest living performers are players of one or another of these three instruments. In other words, they have the highest of standards set. Moreover, these three require more time to master. They have the greatest technical difficulties, the longest ranges—upwards of four octaves—they are harmonic as well as melodic in character; the string players have the problems of double-stops and chords which do not occur in the brass and woodwind fields, and must know their seven positions thoroughly. A parallel to the

positions, in the brass and woodwind fields, would be the requiring of these wind players to know thoroughly seven transpositions, and be able to read fluently in them. How many of our National winners could do that—or do that?

So, from the standpoint of technical difficulties, high standards set by example, and literature available by great composers, the violin, the cello, and the piano should be ranked or classified as CLASS AA INSTRUMENTS.

Next in point of difficulty and in solo literature available should come:—Flute, Oboe, Clarinet, Bassoon, French Horn, Trumpet, Cornet, Trombone, Viola and String Bass. These are the two-three octave instruments with the exception of the viola. However, the general run of contest solos for viola on the National list limit themselves to about three octaves, and unless the student be daring enough to attempt something like the cadenza of the Hubay "Morceau de Concert" for viola and orchestra, three octaves will suffice him. The difficulties of one instrument are counterbalanced by the difficulties of the other in this list. The great artists are fewer. The available compositions by the greatest composers are about the same, and where lacking entirely are made up for, by compositions of great artists of the individual instruments themselves. These instruments should be known as the CLASS A instruments.

CLASS B instruments would be so-classed either because they were easier to play, or because the solo material is so very limited that their development as contest solo instruments is yet in a rudimentary stage. These would be Saxophone, Baritone Horn, Tuba, Alto and Bass Clarinet. CLASS C instruments, again simpler in construction would include drums, xylophone, marimba and like instruments. And down in class D we won't forget the Baton twirlers and Flag wavers.

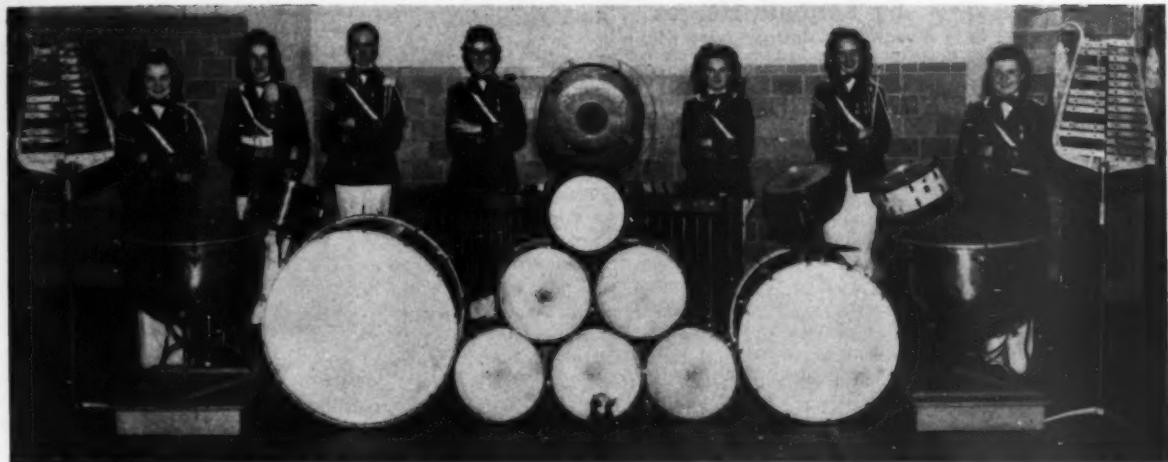
(Turn to page 46)

Instrument class	Judges' decision as to division rated on performance.		Final ranking of contestants as to relative musicianship. Outstandingly superior. IAA
	1	2	
AA	1		Division 1 " 2 " 3 " 4
A	1		Division 1 " 2 " 3 " 4
B	1		Division 2 " 3 " 4
C	1		Division 2 " 3 " 4
D	1	2	Division 3 " 4

(This class would be the norm, just as it largely is now. The more difficult instruments would conform by the last-column rating. The easier instruments also, by the last-column ranking. Both judges' decision and final column rating would be announced.)

Percussion

Is it the Conductor's Step-Child?



The drum section of the Alliance, Nebraska high school band directed by F. Vallette Hill, is considered one of the best percussion groups in Nebraska's school field. The members are, left to right, Betty Steil, Mary Sue Shellenberger, Ed Steil, Margaret Cobb, Yvonne Julius, Dolores Thompson and Betty Baum.

IT IS OFTEN SAID, and rightly so, that the percussion section of the band and orchestra is the section that is most neglected by directors. Conductors neglect it, either because they think the drummers can get along without help since they seldom have pitches to read, or because they themselves were not instructed enough on the instruments to be able to help the rhythm section. It seems to me, that if rhythm is the most essential element of music, it would be to our advantage to perfect that section of the band or orchestra first, since it plays nothing but rhythm most all of the time. However, too frequently, the teacher is not able to teach the art of drumming or else is unaware of its importance.

There is a certain finesse in the playing of percussion instruments, of which I believe teachers, conductors and players themselves are often unaware. For instance, it matters very much if in the ballet to the Dance of the Hours from "La Gioconda" by Ponchielli, you strike the triangle and get a delicate "tingling" effect, or, if you strike it and get an "anvil" effect. It matters very much if the cymbal score of the "Romeo and Juliet Overture" by Tchaikovsky is played as though you are meekly applauding the end of a boring lecture, or if it is played with such gusto and vigor that one can almost see the street fight and the clashing of swords between the Montagues and the Capulets. Intelligent playing on the part of percus-

By Samuel S. Arena

Percussionist, Scranton, Pa.,
Philharmonic

Pike County, Pa., Director of Music

sionists will add immeasurably to bringing out the colorings which the composer intended.

It is my experience that drummers, too often, are indifferent toward the music which they have to play. School percussionists like to play, and like to play very often. If the score does not call for a drum part, they make one up, thereby, improving, let us say, "a weak Tchaikovsky score." If there is a drum part written, then they think nothing of improvising on a Sousa or Goldman march.

In drumming, the counting of measures of rest is just as important as the playing itself. How often have we heard a composition ruined because some unconcerned drummer just didn't bother to count the number of measures of rest. Here again, school drummers are too indifferent toward the music they have to play. They will take a chance and come in when they think they should, rather than count the exact number of measures. To me, a good drummer is one who can count measures of rest so well that during sixty-four measures of rest, he can leave the band room, go up to the auditorium, get the conductor's baton, and come back again silently entering the band room with his left foot on the

first beat of the fifty-sixth measure.

Another all-important matter for a percussionist is the knack of watching the conductor and reading the music at the same time. Few drummers have acquired this skill. There are those who are intensely interested in playing every beat of the written music, but who very seldom look up at the conductor, and then there are those who always watch the director and never play what is written. Striking a happy medium, in this case, will not suffice. A drummer should not watch the music part of the time and watch the conductor the rest of the time. He must watch both the music and the conductor all of the time.

Drummers must be trained alike in the rudiments of music, otherwise, it will be impossible for three or four drummers to execute a printed score exactly alike. Precision in percussion playing is just as essential as in any other section of the band. Dynamic marks should always be intelligently executed by keeping in mind a balance of instruments and choirs.

Very often, directors make the sad mistake of having those pupils play drums who cannot get along on any other instrument or those who have little talent for music. After working with these drummers for a short while, the director will realize that these pupils cannot play drums either, and that the band or orchestra will not be any better than these drummers are.

(Turn to page 48)

Point System

The Author Finds This The Most Logical Method By Which to Grade Music Students

By Kenneth Heiges

Director of Instrumental Music
Santa Ana, California, Senior High School

● **PEOPLE ARE THE SAME** the world over. They want to be given credit for that which they do and they want a just and true comparison with their fellow men. Students are no exception to this rule.

Music teachers recognize this fact but too many are unable to do anything about it, and therefore they rely on the same old subjective method where everyone gets an "A" or only the best players get the "A's" and the others get what is left. The student is unable to evaluate his own work and there is no standard of comparison or accomplishment recognized. To teachers who are searching for a logical system by which to grade music students, I offer my experiences.

For the past three years the point system has been used in our instrumental music department. Additions and alterations have been made each year depending upon the situation. These improvements I will attempt to give you in a system which has been revised and put into effect this year.

This material is not entirely original but has evolved out of several systems and my own experiences. Undoubtedly, it will not meet all of your specific problems, but it may suggest a design by which you may devise a method adaptable to your situation.

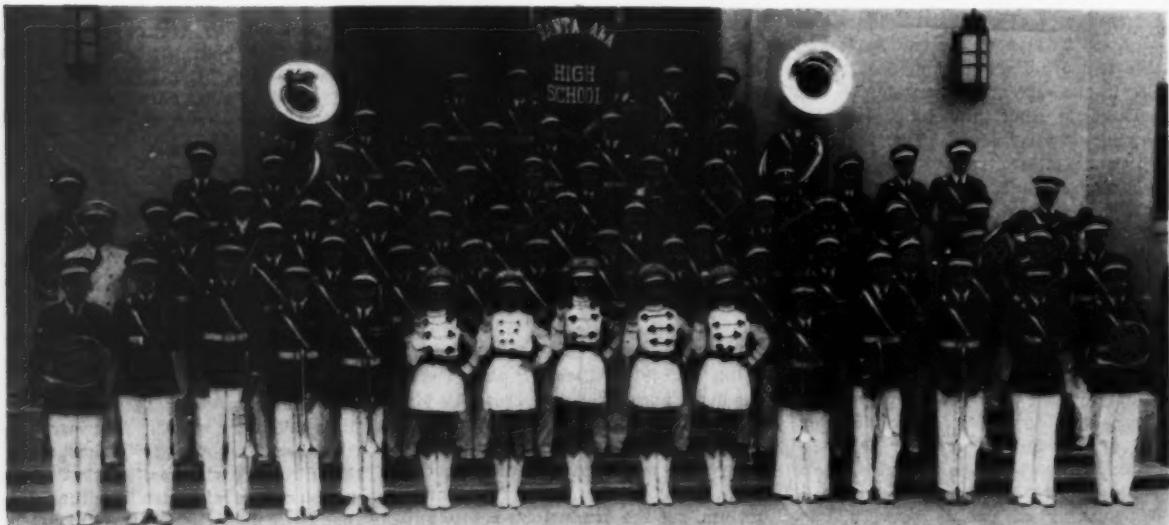
The point system is a "means to an end", therefore, in putting it into use it is necessary first to decide upon the aims to be achieved. Permit the students to assist in drawing up the aims. In all probability they will give you much helpful information. Make the students feel that this is *their* point system, that it is a plan to *help* them rather than a means to *penalize* them. The adoption of this plan should meet with the approval of the majority of the students, otherwise they are likely to believe that they are being "high pressured" into a device by which they may be taken advantage of. This, of course, is a poor psychological approach, and the teacher soon will be referred to as a "slave driver" and many other similar terms. Many teachers are of the opinion that the point system should be used as a weapon to control discipline. This definitely shows a weakness on the teacher's part. The point system should be used to encourage better work. If it is used as a method for discipline, it will soon be called the "Dock 'em" system, a very descriptive term you will admit. When it gets to this point, the plan has become ineffective and even detrimental, and receives the disrepute of the students. It is a better psychological approach



Mr. Heiges

to provide for students to *earn points* rather than provide a system where a student is continually *losing points*. Of course it is necessary for the students to be penalized at times, however, the teacher should strive to make this the exception rather than the rule. Often teachers use this system as a method to determine special awards such as letters, pins, etc., and then use an entirely different arrangement (which is usually subjective) for determining the student's grade. Is it not logical that the point system should be used as a basis for grades as well as special awards? If it cannot be used for grades (which in turn are the same as awards), then why should it be used as a standard for letters and pins?

In order to demonstrate the applica-



Musicians of the Santa Ana, California high school band are well pleased with the Point System which has been introduced by Director Kenneth Heiges. They feel that this method offers an incentive to more practice and is an aid to finer musicianship.

tion of the point system, it is first necessary for the reader to acquaint himself with my particular situation, then I shall attempt to show how the system benefits the student and teacher alike in the achievement of our aims.

Situation

I am teaching in a high school which includes the tenth, eleventh, and twelfth grades. Many of the students who come into our school have very little background in instrumental music, however, as in most other schools, a great deal is expected from the music department. It is therefore necessary to obtain results as quickly as possible, and at the same time be thorough in our teaching.

One of my greatest problems during the past year has been getting the students to do more individual practice. To encourage this, I am allowing points for home study. Also, special weekly lesson assignments are given the students, and credit is given for satisfactory completion of each lesson. Wall charts are used to indicate the progress made by each individual, and practice cards showing the amount of practice on band and orchestra music (as well as weekly assignments) are kept.

To accompany our point system, I have devised a plan of classifying our students into one of three classes, depending on the student's ability to play and his knowledge of music. Each of these classes, first, second and third, has its respective requirements which must be fulfilled before the student may be promoted into the higher class. In order to encourage the student to pass these requirements, he is rewarded with points for each test completed. The more advanced students are given a course in advanced technique, and points are allowed for assignments completed in this work.

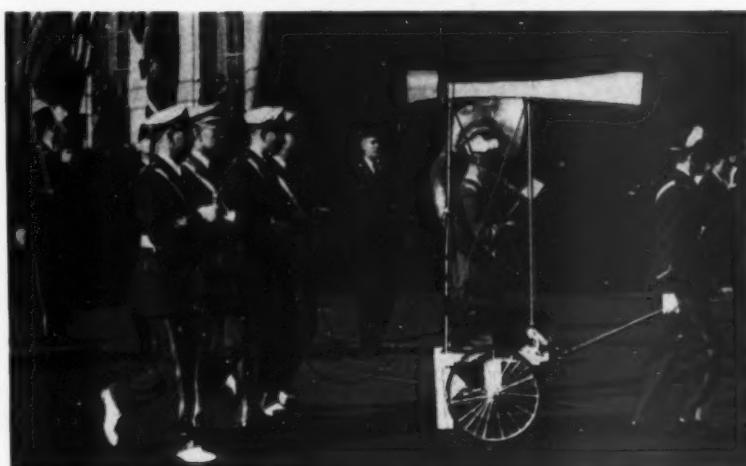
At first glance, it might seem that there is much book work for the director, but by good managing most of this is relegated to competent and dependable students. A great amount of the details of this program can be carried on by the students themselves with some supervision from the director. The whole plan is to get results with the greatest amount of efficiency.

There are many jobs to be done in order to maintain an efficient, smooth-running organization. In order to encourage students to assume some of these responsibilities points are awarded for extra work done in the rehearsal room, such as correcting test papers, pasting music, assisting the librarians, and helping the players who are less accomplished. The duties of the sergeants in each organization are to assist the director in the inspection

(Turn to page 48)

Singing Quartet on Parade

A Cincinnati Band Introduces This Novel Idea



An idea that may be used to great advantage by the high school band at football games and in parades has proved a highlight of the Columbia System Concert band's appearances. A quartet of clear voiced vocalists follows the Cincinnati, Ohio organization, singing to the band's accompaniment. They use a public address system on wheels, a device which easily projects the quartet's music above the volume of sound created by the 40-piece brass band, the whole forming a pleasing effect which is especially novel as a parade feature.

The horn, batteries and amplifying instruments are mounted on a two-wheeled cart, trimmed to match the band's blue and white uniform color scheme, and pulled along in front of the quartet. The latter unit marches closely behind the public address system, each man carrying his own microphone. At night, he is further equipped with a small illuminated music rack.

Although it would lend flash if the singers could march in front of the band, this was found impossible for technical reasons. The quartet's microphones picked up the band music, and regenerative howls went up. Therefore, the quartet, with its perambulating sound machine, is stationed immediately behind the band during parades.

This musical group is composed of people who work at the Cincinnati Gas & Electric company and who follow music as a hobby. Their director is Jacob Hoffmann.



BAND for SALE

My 5-Point System For Selling The Band Idea To Those Who Can Make It Click

By J. T. H. Mize

Director of Bands

Ellisville, Mississippi

● IT IS DIFFICULT to think of any position which demands such a heterogeneous group of qualities as that of band director in the public schools. That person should be an educator, a psychologist, a business man, an artist, a production engineer, a disciplinarian, a drill master, an organizer, an administrator, a publicity and contact man, et al., in addition to being able to teach every instrument from the zither to the heckelphone.

The practice of selling the band is common, in varying degrees, to every instrumental instructor, but most applicable to that director in the average American town, for it is in such a location that money is usually such a vital problem to the success of the instrumental program. Of course the cosmopolitan university, or a situation where finances is no question is most desirable but the biggest problems are these little "average" positions, so it is with such a situation that I shall attempt to deal. Be it understood that I do not profess to have the problem of "making money" for the school band fund solved but I do wish to state a few of my experiences and acquaintances with certain plans.

When one is elected to a pedagogical position it is assumed that he possesses that rather intangible quality,—dignity. The band director is, I believe, in the public eye and before those critical eyes more than any other member of the teaching staff and it is positively necessary that he maintain a certain air of dignity. The man who can combine this with being a "good fellow" is certainly adjuactive and to be envied. I feel (though subject to criticism by the ultra-formal) that the fellow who can be "Prof," or "Doc," or "Pops," at the right time, and be "Mister Professor" at the right time has just the right knack. Not to contradict myself though, the point

that I wish to make is that the band instructor must command and reflect dignity and respect from the administrators, from the students, from all the community and from his fellow teachers, as well as others in his field.

The matter of dignity should, I believe, be carried over into the various means which may be used to raise money for the band fund. In the first place, if the instructor commands enough dignity, he will probably be better "heard" by the administration and the board of trustees and will probably secure the necessary money. If he does have to use some of the various other methods, he must keep them on a high level. I have heard and read of bands that collected old newspapers and old rags, that is, had them donated by the populace, and then sold them at a profit. Such a plan could never raise any great amount of money and also appears undignified. I think that a band should certainly not "beg" for money. There are plenty of ways and means through which the band can sell something—usually talent and entertainment to the people,—leaving the customers with a feeling that they have received something for their money, and still keep it on a dignified basis.

Sell the School Daddies

A prime requisite for securing additional money for the band fund is to carry a lot of weight in the office of the principal, superintendent or president. One usually has to have "several things on the ball" in order to do this but the administration *must* have confidence in the man and his program. To sell administrators on a program is to solve a big problem. I was once in a position where the president of the school was a Senator, owned much of the town's property, etc.—in other words was virtually the "boss" in those "parts." I was disappointed when I was told that he had never exhibited any interest in the musical organizations. But before the school year was over he had dug up an



Mr. Mize

extra \$700 for additional instruments (above our budget), was going on trips with us, extending our department every favor and was really a "right guy," the most enthusiastic booster of the band. He, in turn, affected the thinking of the trustee members and it evolved into a fine set-up. It is difficult to analyze just what we did to secure his interest, but one item was that I made it a point, whenever the least opportunity presented itself, to "educate" him in the lines of instrumental music—and to let him figure in solving some of our problems. His interest and knowledge increased so that I believe he must have included some books on instruments and instrumentation on his reading list. Of course, we gave him and his family and staff and board members passes to our concerts and showed them any other respects and honors that we could without appearing too soliciting. Naturally this matter of catering to the administration is all a local problem and one which must be adjusted to the personality, etc., of the administration, but it is primary logic that the band director must get the administration pulling with and for him. This is certainly a fundamental principle to success and must be worked out to the specific variations. Fortunately it is not always a perplexing problem, but I have not yet seen a situation where the goodwill and support of the administration will not stand some more "cultivating."

Sell the Press

The bandmaster should next cultivate his publicity connections. Quite naturally, this is usually the local newspaper or newspapers. Even if he is not a first-year man on the position, the bandmaster should rate a personal write-up at the beginning of school and that is why I preceded this with the administration problem. It will be

easy and less obviously egotistical for the superintendent, president or principal to submit a fine article to the paper (and less chance of it being rejected or given an insignificant placement). If the band man is not new on the job, the administrator, or his publicity department, can summarize the director's preparation, successes and if he has done any graduate or other work during the summer or recently, that could be well handled. In the same article could be set forth the planned objectives of the band for the ensuing school year. If the director is a new man, a really fine write up can be written and one which will automatically command prestige for the teacher.

Securing friendship of the newspaper staff will certainly help an organization along and this must be cultivated further. Renew your subscription to the paper, have some more stationery printed. Perhaps it will be best, when organizing the band, to have a publicity manager with assistants, to handle the routine matters and to be approved by the director. When the band goes on out of town trips, to football games, conventions, and such, advance publicity should precede them.

In keeping your musical organizations before the public do not interpret the "public" too narrowly. If you are near some large cosmopolitan center take advantage of the newspaper facilities, especially the Music Section of the Sunday edition. By doing this and in having good publicity when we appeared in a neighboring city, our school was honored with an invitation to take an orchestra abroad on the largest boat afloat at the time. Now if you don't think that will enthuse your band, spur its membership to further practice and work and help to sell your band to the community, you err. The above opportunity was also accompanied by a one-month engagement prior to sailing at the finest hostelry in that city and the trip to Europe became a yearly affair, thus benefitting our band in a number of ways and helping our "selling campaign."

Every band should have cuts and matrices of the marching and concert bands, pep band, drum majors and majorettes, outstanding soloists and the director. The more unique they are the more attention they will command. It always gives the band interest and a "kick" to have their photographs and write-ups appear in trade and national magazines and these are surprisingly easy to manage.

Any of the various devices for raising money will certainly be helped

"I think that a band should certainly not 'beg' for money. There are plenty of ways and means through which the band can sell something, usually talent and entertainment to the people, leaving the customers with a feeling that they have received something for their money, and still keep it on a dignified basis." » »

by a great deal of good publicity. I very successfully used the following plan. We had received every kindness from the local (one) newspaper and partly in reciprocation but principally for obviously selfish reasons, we advertised our spring concert by having it printed in the middle of a double page and surrounding the ad with local merchants' advertisements, space for which the band members sold. The response was fine and netted a neat little sum. The second time we tried this, we spread the program over four pages and (sounds commercial—n'est pas) managed to have one of our concerts just when the political campaign was at its height. I still have a copy of those four well-filled pages as evidence that those candidates certainly took advantage of that "educational - intellectual - philanthropic" opportunity to make the promises of "If I Be Elected." If a band should be so limited in its finances that the budget would feel the cost of a few cuts and mats, most newspapers will mould the cut at no expense (if accompanying article is good) and will philanthropically donate several mats to "their" band. That is the knack—get everyone in the community feeling that it is "their" band. It is obvious that the matter of properly handled publicity is an important requisite to the success of a band and a definite means of raising money through various channels.

Sell the Band Itself

Before any organization can even hope to enjoy success, it must create within itself an "esprit de corps." Practically, it is the responsibility of the directors to see that the individual members are sold on the band. This should be started by using a little applied psychology to build up a feeling that it is a distinctive honor to be a member of the band. This can be automatically furthered by having the members benefit from membership, not

only from the training that they will get, but from trips, from appeal to their sense of "exhibitionism" and from a "family atmosphere" and organization pride. Back to the matter of getting maximum co-operation from the administrator—he will be in position to speak, in assemblies and on other occasions, words of praise for the worthy activities of the band and these compliments will in themselves be a form of reward. A clever system of awards, merit badges, letters, and sweaters do assist in securing these desired results. The intelligent director will also run his organizations so that the student will do most of the work and take pride in the friendly competition for high places, and yet, by exercising proper control, the director can do his thinking for him. We must remember that the members themselves must be sold on their organization and think it the finest (if not musically—fraternally) in the world, for there is no handicap so great to a successful program as an indifferent and uninterested group.

If the students become all enthused, and stay that way, they will act as disciples in their homes. The parents must not be offended and quite often, it takes a lot of tact to get out of some little situation where Johnny didn't have the opportunity to "shine" as much as did Jimmy across the street. In bettering the instrumentation of the group, it is an easy matter to get a parent to purchase a new horn for the son because family pride, natural love and the desire for the son's success is forever there. If all the parents did was to respond to every money-raising plan, that in itself would be an item, but we all know that we can not only depend on their support, but that they will talk it up. The father, who conceals his pride from his son, will boast of his musical accomplishments down at the office and a word about a concert or of need of new equipment or a trip will

soon get around, providing the parents are sold on the organization. An occasional trip to the students' homes to discuss some problem or to renew acquaintances will be well worth the time, for we mustn't underestimate the value of this parental support.

Sell the Town

The next largest unit, for we are building from the smallest up, will be to get the town behind us. A band is more fortunate perhaps if there does not exist a municipal or a fireman's band or some other organization which might function as such, for then the school will be called upon to play for certain municipal functions, and thus can expect reciprocation from the city. As a general rule, I think any money for such engagements should be declined, as such sums are usually inconsistent with the services rendered. In some bands the school does receive a certain mill tax from the city but this is unusual. Make your band available and let the mayor or city manager, or city board know of it, for any municipal celebrations or park concerts. Make them take a civic and community pride in your band. Lead the local parades, and you will be well on your way.

When you send the bandmen around to sell (not beg) tickets or advertisements, send them to the mayor and the most influential men first. If possible give these persons a little publicity and good mention in the paper on account of their fine and "generous" responses, and many others will follow suit just because of the example set. If you have some problem (which could not offend the mayor and might be in his field) go down and talk with him and let him help you to solve it. The two of you will probably decide just as you had planned on deciding, but he will take pride in having "made the decision" for you and having had a finger in the pie. Of course there are hazards in all these suggestions, such as having the municipality call on the band too often, the problem of conflicting dates, etc., but if you are smart you can keep things going smoothly.

In line with getting the town behind the band you should get the service clubs,—Rotary, Lions, Kiwanis, Chamber of Commerce. It is probably wisest for a director not to affiliate with any one of these for fear of offending the other, but if you're a pretty good fellow you are bound to get at least one invitation to visit each of them. Either tell them on that visit or write them a letter about the soloists and ensembles that you have at school with available repertoire to entertain them should they have occasion to request same.

Many times one of the above service clubs, or a consolidation of them have really put over a music festival so much better than it could have been done without their sponsorship.

At a certain school where I taught for three years, we were the official Rotary Band for that district, the official Lions club band for the entire south, and the official C. of C. band for the state,—all at the same time. The Rotary took us on tours, the C. of C. took us to their conventions and the Lions took us on some really fine trips, including convention trips to Florida and to Mexico City. They are the select, at least the most active, business men of the community and they are fine people to have behind the band.

Almost any little city of any size has its radio station and this is a good channel for exploitation. I have found it very easy to get time at a very good hour on a reciprocal basis to present an hour or half hour weekly as an "air recital" of the soloists and ensembles. This is good training for the students and reaches a great many people. Each year that I have been in the field, I have had weekly radio programs, three years on a network of five stations, and find they furnish a great incentive to the participants and offer a fine chance to advertise your work. Announcers should understand something of your objectives and announce with tone that these are the musical organizations belonging to the community. ("Your" high school band now offers opus 1½ etc.) If there is a program or festival or some money-raising project coming up, much good publicity can be derived from this source. I have found that with a large group in the instrumental music department, it isn't a problem at all to fill that weekly radio spot. But if you should ever run short or have a conflicting date, the piano or vocal department should have plenty of students who can play a radio recital.

Sell the Coach

The athletic association or department of the school is another potential source of money for bands. The receipts from football games often amount to quite a sum. Quite often, by precedent or pressure, definite contributions are made to the band fund and sometimes the band shares a certain, usually small, portion of the net receipts. Get in good with the athletic director for a number of evident reasons. Too often there is a certain feeling of animosity between the band director and coach but this should not be, for on many occasions they must work together congenially for best results. Perhaps the band man feels a certain resentment toward having to play a side-show at the football games.

We must remember however, that this has to be done, so become resolved to that and build up a spirit in the students that it is lots of fun and a privilege, and a chance for the maximum number of people to see them strut. Many people see the band at the football games who never have occasion to see or hear them elsewhere. In some places football, or other sports, teams play a benefit game for the band. Endeavoring to offer something unusual, the teachers may play the merchants or some other group in touch football, six-man football, softball. Interest can be aroused and benefits derived from intra-mural sport competitions. Sometimes it is the custom for the athletic department to finance the football trips for the band, and this affiliation and connection should be cultivated and furthered in order to assist with the problem of band finance.

Best of All, the Band Sponsors Club

And now for perhaps the best means of "selling" your band program and of increasing the school band fund,—a sponsoring organization. Some band directors contend that this sort of group has more demerits than merits but that certainly is not true if it is properly handled. During the past few years the title "Band Mothers Club" has been changed to "Band Parents Club" to include also the male enthusiasts, and it now appears to be evolving into "Band Sponsors Club" which is even more inclusive and wiser. We all know what a group of mothers can get done if they set their hearts on it and if this sponsoring group inclusive as it is becoming, has the very best officers available and a fine constitution and by-laws, it can be a great help to the solution of our problem and we must not underestimate its value.

Another rather touchy point that I am reminded of is that, though it is our obligation to *musically educate* not only the instrumentalists themselves but the community also, we must respect the matter of tastes of the individuals if we are to be really successful. I believe that if we, as directors of bands interested in raising funds, will come down to the level of the average theater-going public more often, we will not only raise the funds but have many more supporters for our music. This I am sure, can be done without lowering seriously our standards of music or musicianship. It is not difficult to have a number of type groups within the band. Using only members of the band, I have presented programs which included guitar ensemble (both Hawaiian and Spanish and string basses); German

(Turn to page 47)

, that this
e resolved
rit in the
fun and a
the maxi-
see them
and at the
have occa-
elsewhere.
her sports
the band
thing un-
y the mer-
in touch
ftball. In
benefits de-
rt compe-
custom for
nance the
and this
should be
order to
of band

ers Club
est means
m and of
fund,—a
me band
sort of
an merits
e if it is
past few
ers Club"

Parents
male en-
ers to be
ers Club".
sive and
group of
set their
sponsoring
ning, has
le and a
, it can
on of our
nderesti-

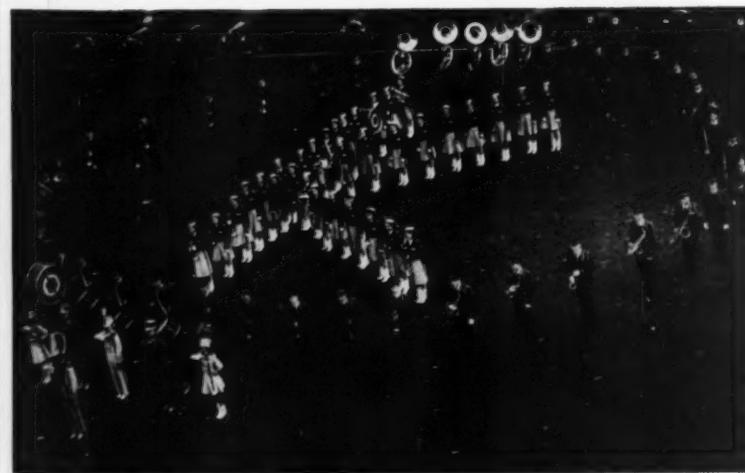
at that I
ugh it is
e educate
s them-
also, we
tastes of
e really
we, as
in rais-
the level
public
aise the
upporters
, can be
usly our
ianship.
umber of
Using
I have
cluded
ian and
German



Preceding the appearance of the Kent State University all-girl marching band, Director Roy D. Metcalf always puts the coeds through a strenuous last-minute rehearsal of the band's numbers. Drilled to perfection during the week on marching formations, it's the musical perfection to accompany the marching upon which Director Metcalf insists. Little Patty Metcalf, twirling mascot of the organization usually perches herself on the podium during rehearsal and waits patiently for her Dad to put away the baton.

K.O. Girls!

You're Making the Boys Take Double Notice



Practicing formations together, the two bands, all-girl and all-men, find that great advantage can be made of the increased numbers, the separate identity and the age-old idea of the men surrounding the girls in protective fashion.

By Stewart Fern

WHEN ROY D. METCALF, director of bands at Kent State University, responded to the demands of a group of musically-minded coeds who asked him to organize an all-girl band at the university, he probably didn't realize the advantages and constructive results that such an all-girl musical organization as a feminine counterpart of the men's marching band would bring.

Competition between the men and women bands has stepped up materially the activity and interest in the men's group. A hundred per cent advantage is given in opportunity for display and color at football games with two well-drilled uniformed bands to work with. The standard of band work has been raised because of the "shot-in-the-arm" inspiration which

NEW BUESCHER SAXOPHONES A SENSATIONAL HIT!

IN INDIANAPOLIS

"Just sold my last new Buescher Alto Saxophone. Ready for more if you can ship at once. Sold the first Sax the same day it arrived." Lorenz Music Co., Indianapolis, Ind.

IN DETROIT

"We are badly in need of new Buescher Alto and Tenor Saxos. Wire us about how soon you can complete our order." Grinnell Bros., Detroit, Michigan.

IN NEW YORK

"We certainly must receive some new Buescher Saxophones to fill orders we have. When can we expect another shipment?" New York Band Instrument Co.

THIS fall a new Buescher Alto Saxophone, Model number 140 and Tenor Saxophone, Model number 155, were introduced. The acceptance has been tremendous. Letters like those above are coming from everywhere. Frankly, we're snowed under with rush orders. Since only the most skilled of Buescher workmen are allowed to work on these instruments, we cannot rush them through too fast. These superb new instruments bring the exclusive advantages of past Buescher models, plus many distinct advancements. These are Buescher's finest creations . . . the height of Saxophone perfection. Have you seen them . . . tried them? Do it today. Learn why these new Bueschers are making such a tremendous hit everywhere.

SEND CARD FOR FREE TRIAL INFORMATION

Regardless of whether or not you're thinking of buying now we want every serious saxophonist to see and personally try these new Bueschers. Write us for details of our free trial plan.

BUESCHER BAND INST. CO.
Dept. 103, Elkhart, Indiana

BUESCHER
True Tone

the coed organization has seemed to give the whole band picture, and the Kent State student body's objection to the mixed band has been overcome by the existence of the two groups.

Approaching the field with drums and bugles, each band takes its station at opposite ends of the field and opens a colorful display with fanfare and fanfare echoes. The men's trumpet section announces its appearance; the girls' trumpets answer. With a roll of drums from both bands after a combination fanfare from each end of the field, the two bands snappily approach each other and maneuver into joint formations and stunts.

Most popular with the students and the visiting crowds is the Virginia Reel formation in which the two petite and lovely drum-majorettes of the coed organization trip the light fantastic with the brilliantly uniformed majors of the men's band. Then each member of the men's band swings out into line with the corresponding member of the line of the coeds, accompanied by a background of good reel music.

The formation of the giant football by the coeds around the formation spelling of the men's band adds a lot of color to the spelling stunts with their "welcomes" and "hellos".

The fifty girls who turned out for the original organization of the all-girl band in the Fall have been boiled down to a snappy 42-piece organization. Intensive training during those first weeks was necessary to meet the first scheduled appearance in the Akron Rubber Bowl when the Kent State Golden Flash team played with the University of Akron. Immediately following, the band made appearances at the games in Cleveland and was heartily received.

Director Metcalf enthusiastically endorses the all-girl all-men idea in two bands. He claims the two separate organizations are a decided advantage. Next year he plans to boil down the men's group from their 65 members to meet the exact number of an enlarged all-girl band. The two groups will continue to retain their own identity, but will play together and march together when the occasion calls for an exceptionally brilliant display.

The first all-girl marching band with complete instrumental sections to be organized in Ohio, the Kent coed organization will probably be the leader of many more groups of its kind in Ohio colleges and universities who will profit by the experience of Kent's uniformed coeds.



Mellowed by a French horn background, the trumpet section of the Kent State University all-girl band practices its brilliant fanfare. This combination, producing an heroic fanfare, is used mostly at indoor concerts for the university's student body.

OFFICIAL!

How to Use FLAGS with the BAND

By John R. McCoy, Director
Lufkin, Texas High School Band

IN THE PAST few years, many arguments have arisen about the correct use of the United States Flag and many band directors have been criticized very severely because of the way it has been displayed with their bands. At several recent night football games where two bands performed, one of the bands carried the United States Flag furled and the other band carried it unfurled, which of course caused considerable comment from the spectators. We, as band directors, should know the correct use of the United States Flag if we expect to display it with our organizations and for this reason I wrote to "The United States Flag Association" at Washington, D. C., and asked several questions, which I quote below together with the answers which were given.

1. Is it proper to carry the United States Flag with a band or a marching

unit at night football games, unfurled?

Yes. National Headquarters of the United States Flag Association considers such a display entirely respectful to the Flag.

2. Is it proper to carry the United States Flag in night parades in the business district of town, unfurled?

Yes.

3. Is it proper ever to carry the United States Flag furled?

It would be proper to carry it furled to and from the scene of the patriotic occasion for which it is being used.

4. What is the proper method of furling the United States Flag?

There is no prescribed way to furl the Flag, excepting it should be rolled around the staff.

5. Is it proper ever to roll the Flag around the Flag staff and carry it in parade?

No.

6. Should the Flags march in front or behind the drum major of the band?

We would say that the Flags would come first, then the drum major, followed by his band.

7. Most bands carry the United States Flag, a state flag and a school banner. Should these flags be accompanied by a color guard and if so what should the color guard consist of?

In accordance with a rule set down by the Flag Code, the three Flags could be carried in a line; the United States Flag on the marching right, next the state flag and then the school banner on the marching left. It would not be necessary to have a color guard. It is not improper, in marching, for the United States Flag to be on the marching right, a banner in the middle and the state flag on the left. However, in our opinion, it would be preferable to have the United States Flag on the marching right, the state flag next and the banner on the left; or, the United States Flag centered in front, followed by the state flag on the marching right and the school banner on the left.

8. I am of the opinion that as long as the United States Flag is being carried with a marching unit, it should not be furled regardless of whether it is night or day. Is this correct?

Yes.

9. I am of the opinion that the ruling about the Flag being displayed



Color guard of the famed Lenoir, North Carolina high school band is as careful as the musicians to follow the correct procedure at all times. Their formations, their stance, their honor and homage to the United States flag, all follow to a "T" the rules laid down by the United States Flag Association in Washington.



Even when his Lufkin, Texas high school band performs in concert, Mr. McCoy makes certain that the United States flag is always placed in an honorary position on the school stage.

GOOFY GUS



"I WISH GOOFY WOULD TRADE THAT OLD RELIC IN ON A P-A... I'M GETTING TIRED OF THE NEIGHBORS BLAMING THAT RACKET ON US!"

You Can Make Such Beautiful Music—With a P-A

Have You
Tried a
P-A
In the Last
30 Days?

If you think that's music emanating from the squeaky old contraption you call a horn,—just ask the neighbors! When they put you wise, tear on down to your music dealer's and try out the new 1941 Pan-American to discover the thrill of playing real, honest-to-goodness music.

YOU'LL FIND COMPLETE SATISFACTION

The ease of blowing a P-A will surprise you; its resonance will thrill you; its physical beauty will dazzle you; and,—its price tag will set your mind at ease. Pronounced "Ideal" by school musicians the country over, the 1941 Pan-American is without doubt, the world's biggest dollar value. Drop in on your music dealer today, or write for the book described below, which tells the "all" about Pan-American instruments.



Pan-American

121 P-A Building

Elkhart, Indiana

1406

SEND FOR
FREE BOOK



A post card request will bring a valuable, informative folder catalog of Pan-American band instruments. Send for it. A better understanding of the importance of a good instrument to your musical career may spare you much fruitless work, discouragement, even complete failure. Send now for this free aid. Write name and address in margin.

between sunrise and sunset applies only to flagpoles and staffs outside of buildings and in open places and does not apply to the flag being carried in a marching unit. Is this correct? Yes.

10. At some football games held at night a short flag-raising ceremony takes place just before the game starts. A short flagpole has been erected close to the playing field and under the lights of the football field. Just before the game is to start, the band and pep squad march up to the flagpole, the Flag is raised, the band and pep squad give the Flag salute, recite the Pledge of Allegiance, and then the band plays "The Star Spangled Banner." Is it proper to perform such a ceremony? If so, is it proper to leave the Flag on the flagpole during the football game?

Yes. We think such a ceremony is most impressive and produces a fine patriotic effect. It is proper to leave the Flag on the pole during the entire game.

11. Should the United States Flag take part in the various formations made between halves at football games?

In our judgment, it would be better for the Flag not to take part in the various formations between halves at football games, for the reason that the nature of these formations is usually one of hilarity and festivity, not exactly in keeping with the dignity and majesty of the United States Flag. If it be desired to use a flag of some kind, it should be an organization banner. This however, does not mean that the Flag should not head the band when it comes on the field the first time and when it marches off.

12. What should be the behavior of the people in the grandstands when the band marches out on the football field? Should the people arise and salute the flag each time it passes by them or should they keep their seats after the first time it passes, even though it may parade back and forth across the field several times during its stay on the field?

At a football game, when the band comes on the field carrying the United States Flag, the people in the stands should stand and salute. If the band parades around the field several times, it is not necessary, in our judgment, that the people in the stands rise and salute every time the Flag passes by. After the first time, it would be proper for the people to salute seated.

13. Should the United States Flag be used in parade on rainy days? If so, should it be furled or should it be allowed to fly free?

On parade in rainy weather, it is quite proper to carry the Flag flying free.

applies
outside of
and does
not carry
correct?

A Regular
Section of

School Music News

Section of The School Musician

The SCHOOL
MUSICIAN

VOL. 12, No. 5

JANUARY, 1941

Page 23

Madison, Wisc. Gets Set For Big A.B.A. Convention

Feb. 27 to March 2

Chicago, Ill.—Midwest members of the American Bandmasters' association met at an informal dinner on December 18 for convivial purposes and to stimulate interest in the coming annual convention which is to be held at Madison, Wisconsin.

Ray Dvorak, director of the University of Wisconsin band, who will be local host to the convention was present with wide-eyed speculation and tall tales of colossal plans for the coming event.

N. E. I. B. A. Sponsors First Clinic Dec. 11

Waterloo, Iowa—The instructive North-eastern Iowa Bandmasters' association clinic opened the organization's year's activities on December 11 at East High school, Waterloo, under the joint sponsorship of the Iowa High School Music association and the N.E.I.B.A.

The program, under the guidance of the association's new president, Max J. Barker of Independence, Iowa and the co-operation of its various committees, featured Graham T. Overgard, director of the Wayne University band of Detroit, Michigan, in the dissertation, "How To Apply Concert Band Fundamentals in the Contest Piece". Mr. Myron C. Russell, director at Iowa State Teachers college and Mr. Overgard conducted the Iowa State Teachers college Clinic band in selections from the 1941 contest list.

Supt. P. C. Lapham acted as Clinic chairman.

Northeast Ark. Ass'n Holds Clinic Dec. 6, 7

Jonesboro, Ark.—The Northeast Arkansas Band and Orchestra association held its second annual clinic in Jonesboro, December 6 and 7. Conducted by Mr. L. Bruce Jones of Little Rock, the clinic was devoted to reading through numbers on the National Contest selective list, by the Clinic band, composed of about 90 pieces, made up of students from Jonesboro, Batesville, Forrest City, Paragould, Blytheville, Newport, Helena, Searcy and Osceola.

Mr. R. B. Johnson is secretary-treasurer of the association.

Boosters Entertain Bandsters at Sumptuous Banquet

Portsmouth, Ohio—On December 23, the band and orchestra members and their families were entertained at a banquet held at the Hotel Milner and sponsored by the Band Boosters club in co-operation with the Band and Orchestra Mothers' club. The clubs have just purchased new uniforms for the band, the money for which was raised by selling ads for the football programs used during the season.

Mr. Henri Schnabl is the director of the Portsmouth high school band and orchestra.

60,000 CONTESTANTS WILL ENTER NEW YORK'S 21 FESTIVALS IN '41

Eighteen "Graduate" Adjudicators Selected to Pass Judgment on Vast Aggregation of Knickerbocker Bands, Orchestras and Choruses

Ithion, N. Y.—For the first time in 1941, the New York State Music association will sponsor all sectional and three State Final competition festivals. Eighteen competent adjudicators, 6 each in the fields of band, orchestra and choral music, have already been employed to facilitate this comprehensive program.

Michigan Music Makers Set for State Clinic

Adrian, Mich.—Bandmasters and orchestra directors from throughout the state are planning to attend the Annual Reading Clinic of the Michigan School Band and Orchestra association at Ann Arbor, January 18, 19, according to Paul L. Rainier, president.

The University School of Music is devoting its entire facilities. Readings will be by the concert band under the direction of William D. Revelli and the symphony orchestra conducted by Thor Johnson. The Oxford, Michigan high school band directed by Kenneth Bovee will be guests.

State required numbers will be performed on January 19 by popular request. Solo and ensemble readings, movies of the Michigan marching band and a demonstrated talk by Mr. Revelli on "Modern Trends in the Training of the Instrumental Student" will be featured.

The association also announces the State Music festival at Michigan State college, East Lansing, on April 18 and 19.

Symphonette in Good Will Tour

Dickinson, N. D.—To create a feeling of good will instead of rivalry between Dickinson and its neighboring towns, a select group of 25 Dickinson high school band students were formed into a Symphonette and presented concerts in several towns including Belfield, New England, Killdeer and Mott.

Director Harold W. Dodd was greatly pleased with the success of the musical group and stated: "It can be said with full confidence that this good will tour more than achieved its purpose. Instead of creating rivalry between schools, it has helped to create good feeling and comradeship, not only between the students of the schools, but also between the townspeople of the various communities and Dickinson."

Three State Finals are scheduled—for Central New York, at Syracuse, April 4, 5; Western in Jamestown, April 18, 19 and Eastern at Poughkeepsie, April 25, 26.

The Region 4 National competition festival will be held in Atlantic City, New Jersey, as a part of the Eastern Conference program. "It is my guess," said Frederic Fay Swift, secretary of the association, "that 45,000 students will attend the sectional programs; about 14,000 the State Finals and at least 2,000 the National."

The 18 adjudicators are "graduates" of the School of Adjudication which is under the supervision of Dr. Charles O'Neill, Dr. Victor L. F. Rebmann and Dr. Richard W. Grant for bands, orchestras and choruses respectively.

The adjudicators are: for Bands—Craig McHenry, Ithaca College; Lyndon R. Street, Plattsburgh Normal;

(Turn to page 24, Col. 1)

San Joaquin Festival at Stockton March 1st

Stockton, Calif.—Two music festivals for high school students, the San Joaquin Valley Music Teachers association festival and the California Regional Band and Orchestra tournament are scheduled to be held in Stockton next spring according to Mr. Frank Thornton Smith, head of the music department of Stockton high school.

The music festival held every year to further both the musical education and pleasure of the visiting students will be held on March 1. Approximately 20 schools from all over the San Joaquin Valley are expected to be represented. Stockton was chosen as host because of its convenient facilities and because the festival held here last year was such a success. Although all the visiting schools will assist in the more important plans, the details will be arranged by Stockton high.

The festival will be under the general direction of Mr. Frank Thornton Smith, president of the association, Mr. Harold Heisinger, vice-president and Miss Virginia Short, secretary.

The Band and Orchestra tournament will be held here in either the latter part of April or the first of May. No definite date has yet been set. High school bands, orchestras and choruses from all over Northern California will participate.

New York Festivals. Cont. from page 23)
 James Garfield, Potsdam Normal; Arthur Phoenix, Syracuse University; Samuel Nile, Remington Band, Ilion; and Frederick Fennell, Eastman School of Music. *Orchestras*—Dr. Harry King, Fredonia Normal; Samuel Spurbeck, Potsdam Normal; Dr. Balaban, Eastman School of Music; Leon Dussault, Little Falls Symphony; Alton M. Cronk, Houghton College; and Dr. Paul White, Eastman School of Music. *Choirs*—Dr. Frank Cavallo, Utica; Ruth Dowd, Cortland Normal; Helen Hosmer, Potsdam Normal; Ralph Winslow, Albany; Elmer J. Hintz, Skidmore College; and Dr. William Larson, Eastman School of Music.

Will Play at Ice Carnival

Avoca, Ia.—The Red Oak marching band has accepted an invitation to play at the St. Paul, Minnesota Ice Carnival to be held February 4. A special train will carry the musicians to the event.

Pep Band to Inaugurate Governor

Miller, S. D.—The Miller Pep band under the direction of Glenn R. Shaw has been chosen to play at the inauguration reception for Gov. H. J. Bushfield. The band had the same honor, two years ago when Bushfield, a local resident, was first inaugurated.

Clearly—A Musician

Clear Lake, Ia.—Dark-haired and attractive, Barbara McCoy demonstrated that she is also talented, when she performed her flute solo at the National Regional contest held in St. Paul with such ability and true musicianship that the judges could do nothing but award her the coveted First division rating.

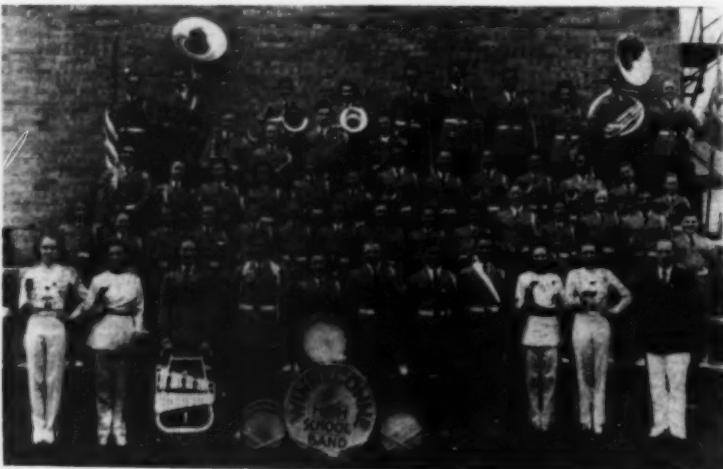
A member of the Clear Lake, Iowa high school band, Barbara is a valuable and eager musician and Director John Kopecky is volatile in his praise of her work and cooperation.

The Clear Lake Municipal band is also fortunate in having Barbara in its ranks.



Barbara McCoy

Good Listening, and Darned Good Looking



Some of the most attractive feminine musicians in the business play in the Winneconne, Wisconsin high school band directed by C. L. Wold. At the Wisconsin State District tournament held in connection with the Wisconsin School Music Association's annual contest, the band was awarded a First division rating.

Capacity Crowd Attends Lenoir's Dec. 19 Fete

Lenoir, N. C.—According to Captain James C. Harper, the largest Lenoir audience in five years turned out, contrary to expectations, for the Christmas program presented on December 19 by the band and glee club of the Lenoir, North Carolina high school.

Conducting of the various splendid selections was divided between Captain Harper and Leonard Meretta, assistant band director and director of the glee club. Mr. George W. Kirsten, Jr., in charge of marching band and Miss Frances Stone, instructor, "sat in" and played with the band in several numbers.

Parents Sponsor Concert

Pierre, S. D.—The Band Parents' association presented the Pierre high school band under the direction of E. G. Taggart in its mid-year concert at the city auditorium on December 15. The band was assisted in its program by the high school chorus.

Wins Despite Hat



Allan Unger, Cleveland Heights, Ohio, drum major, spiraled his way into first place in competition with 50 baton tossers at the tenth annual Cleveland Plain Dealer Charity football game in November. Allan's Heights high school band directed by Ralph Rush also came out on top in the marching band contest and Unger was presented a handsomely engraved 18-inch trophy in honor of the joint victory.

Iowa City, Ia.—The committee for the University of Iowa's 1941 school music festival announced recently that the dates for the affair have been set for May 1, 2 and 3.

Sheldon, Ia.—1,200 persons attended the benefit band concert sponsored by the Band Parents' association and held recently in the Sheldon community building. Prof. Kenneth Johnson directed.

Feature Twirlers at Basket Ball Games



The Galesburg, Illinois Senior high school band numbers 62 musicians and is under the direction of Edwin W. Lantz. The band uses flag swingers to perform with them at the basket ball games and 16 drum majorettes in colorful exhibitions are a featured attraction.

N. I. S. B. O. A. Holds "Finest" Clinic at Elkhart High

Elkhart, Ind.—The Northern Indiana School Band and Orchestra association held their annual fall clinic November 22 and 23 at Elkhart, Indiana high school with an attendance of 175.

Mr. William Revelli of the University of Michigan and Mr. Glen Ford of Chicago acted as clinic conductors and the affair is said to be one of the finest clinics Northern Indiana has ever staged.

Officers elected for the year 1940-41 are president, Harold Rogers, Valparaiso; vice-president, Gene Chenoweth of Elkhart County; secretary-treasurer, George Myers of Porter Township.



Wm. D. Revelli conducts the Elkhart high school concert band at NISBOA clinic. To Mr. Revelli's left is Robert Welty, associate director of Elkhart instrumental music; to his right is Glen Ford of Chicago; back of Mr. Ford is David Hughes, Elkhart instrumental director.

Director is Cabinet Maker

Rigby, Ida.—One of the first music directors to introduce band marching and maneuvering in the state of Utah, Mr. W. W. Brady, present director of the Rigby, Idaho high school band, started his musical career when a child, on the violin and piccolo. Later he fitted himself as an all around band and orchestra man and traveled extensively for three years throughout the Intermountain west. He was organizer of the Industrial band of the Utah Copper Company and director for three years, then accepted position as music director of Central high school at Castle Dale, Utah where he worked for ten years.

Ririe, Idaho was his next stop where he taught for four years and developed a National First division band. Now, at Rigby, he instructs a 60-piece band, a 25-piece orchestra and has 91 pupils studying instrumental music.

Mr. Brady's hobby is cabinet making and his music rooms are equipped with furniture fashioned by himself.



Mr. Brady

Festival association will be admitted free to the reserved seat section for the concert upon presentation of their membership cards, but should write Mr. Frank Hamlen, Bulkeley School, New London, for reservations.

Students selected to participate in the event should state preference of roommates when sending in their necessary three-dollar remittances.

For further information relative to housing and feeding, write to Mr. Howard T. Pierce, Bulkeley School, New London.

A. B. A. Member Verweire Honored by Music Club

Pt. Wayne, Ind.—For the first time in its 50 years of existence, the Morning Musical, one of the most famous music clubs in Indiana, presented a band program as one of their series of much anticipated events.

The Mizpah Temple band conducted by A.B.A. member John L. Verweire, was chosen for this honor and the program featured Wade John Verweire, Jr. and Albert Livin Verweire, the conductor's grandsons, on clarinet and piccolo respectively.

Wade J. who performed "Concert Fantasia on Motives of Verdi's Opera, 'Rigoletto'", is a graduate of Culver Military academy where he was prominent in band work, while Albert whose piccolo solo, "Chant du Rossignol" was well received, is 16 years old and winner of first prize in the Walther League Talent Quest Contest conducted in Chicago last August.

Besides his work with the Mizpah Temple band, Mr. Verweire directs the News-Sentinel band, the Knights Templar band and last but not least, the Wolf and Dessauer band of 60 girls.

New Board of Control in Ewing

Ewing, Nebr.—The Ewing high school band called its first business meeting of the year on December 9 to elect officers and a Board of Control. This board is to have the say-so about all problems before the band and will be the deciding

factor in all band questions.

Officers elected are president, Dorothy McKay, vice president, Marjorie Archer, Librarians, Janice Meyers and Evelyn Wegner.

Members of the Board of Control are Jim Ruby, Stanley Lambert and Mary Ann Ruby. The president and vice president's duties also make them members of the board, and Band Director Hughes holds the advisory position.

Band Presents Orchestral Music

Chicago, Ill.—On December 6, the De La Salle high school concert band presented a program of orchestral music and accompanied the glee club in several selections. The band won first place in the City Catholic high school band contest last year. Soloists of the concert were Joseph Alfano, clarinetist and Norbert Surdyk, cornetist. Featured also was the 1940 Championship flute sextet.

Follows Father's Footsteps

Caldwell, Tex.—Mr. J. E. King, Jr., director of band at the Caldwell, Texas high school, began his musical career when only nine years old, studying under his father, also a band director and organizer of the Texas Bandmasters' association, in 1919.

Director King was awarded his A. B. degree from Daniel Baker College and also studied at Texas Christian university, South Methodist University, Cincinnati Conservatory and under H. A. Vandercook and Dr. Frank Simon.



Mr. King

The 58-piece Caldwell band is an excellent organization and has been directed by Mr. King for five years. When not engrossed with musical affairs, Mr. King likes a fast game of tennis or some tough competition in chess.

All New England Music Festival March 12-15

New London, Conn.—The All New England High School Band, Orchestra and Choral Concert festival to be held in New London on March 12-15, 1941 will use the new Loomis Palmer auditorium, which has one of the largest stages in this part of the country and there should be no difficulty in seating the three big concert festival units. The hall will easily accommodate 1300 persons in the most modern and extremely comfortable seats.

Members of the New England Music

Twirl Glamorously for Grace, Beauty

**This Sport Brings Popularity and Poise
to Majorettes; Displays Strength and
Stamina of the Boys**

● **TAKE THE GLAMOUR** out of twirling and what do you have left? Let us use the word glamour to describe all those things that have come to symbolize the twirling drum major, i. e. an attractive girl, beautiful sport uniform, center of attraction, and the chance to be the leader as has been emphasized by so many commercial advertisements. This glamorous side of twirling has its definite usefulness, both to the band and drum corps and in the development of the personality of twirler. It should be a part of everyone's education to be able to perform gracefully in public without self-consciousness and nervousness. But, take away the band, parades and glamour and is twirling still worthwhile?

Take away the glamour and consider the "otherside" of twirling, the educational side, the dignified side, the side that fits into the educational program of a school.

It is this "otherside" of twirling, with all its possibilities, that has found its place and on its own merit has become in many schools a popular activity with students, parents and teachers. Sometimes it is a part of the gym class. For where could you

find a better exercise? And how about unisonal routines for teaching teamwork and the ability to concentrate?

Often the twirling corps is a part of the band program, and is used as a preliminary training school for future members of the band. Band discipline, the director's drill technique, marching and rhythm training are a natural result.

There is more to playing in a school band than just playing an instrument. The baton is a twirler's instrument. Other than twirling the baton a good twirler must have the same background of training and the same attitude toward the band as a good band member. But added to these requirements are controlled muscle relaxation, muscle coordination, leadership, gracefulness, poise, good posture and good health.

What about the boys? I would say they come under the heading of "otherside". Surely not the glamour side. Is this twirling business a girl's world? Will our fine boy twirlers have to turn into glamour boys? It has often been said that girls are more graceful and have more rhythm. Place grace and rhythm on the glamour side and strength and stamina on the "otherside" and you have an even balance. No, not quite even, for many boys have good rhythm, too.

There are many reasons for the "otherside" of twirling which show why this activity is worthwhile to both boys and girls even if the glamour is taken away.

Twirling teaches rhythm, teamwork, ability to concentrate, good posture, good exercise, gracefulness, leadership, good hobby, fine preliminary training for the band.

Three Ace-ettes



A trio of trim, talented, tip top twirlers treks tirelessly at the head of the Chaffee, Missouri tooters. Toasted by touchdown enthusiasts, their technique is a treat to the eye and a tribute to their teacher. They are Mary Alice Daugherty, Jean Scott and Delores Wahl. Arthur C. Clark is the director of the Chaffee high school band.

All About Instruments Revealed in Broadcasts

Los Angeles, Calif.—Each Monday during January from 1:30-1:45 p. m. over Station KRKD, members of the University of Southern California Symphony orchestra are presenting a series of programs designed to explain the origin and function of specific musical instruments as used in solo and orchestral work. Included in each program is a demonstration of the instrument as well as an interesting and enlightening commentary clearly explaining the instruments. On January 6, Jacque Colline demonstrated "The Trumpet"; on January 13, Fred Fox will demonstrate "The French Horn"; January 20, Robert Earle on "The Trombone"; and on January 27, "The Drums" demonstrated by Robert Fulton.

Singers Attract Record Crowd

Cleveland, Ohio—On December 5, in Glenville high school's new auditorium, the Choral club presented its first full concert of the school year. Previously, the singers had been heard on a nationwide broadcast, under the auspices of the

Glamour Awakens



A glamour girl at four is little Shirley Anne Van Sickie, member of the twirling staff of the Lebanon, Indiana high school band. She can strut with the best of 'em and is the pride of the band and her father, Wayne Van Sickie, director of the Lebanon musicians. Shirley makes all appearances with the band both at home and on trips.

American Bar Association in celebration of Constitution Day, participated in a program at Patrick Henry Junior high school, a short program in connection with October Open House and in a special assembly for the student body late in November. Since the performance for the student body, the ticket sales soared for the exclusive concert and a capacity audience heard the choristers in their December 5 concert.

Composer Directs Annual Kanawha County Cantata

Charleston, W. Va.—In celebration of the Annual Carol festival, the Kanawha County Schools presented the pageant-cantata, *Our Christmas Spirit* by J. Henry Francis, in the Charleston high school auditorium on Sunday afternoon, December 15.

The story which was under the personal direction of the composer, is told in simple dramatic form and includes tableaux with choral accompaniment, solos, choruses and some of the well-known carols.

Assisting Mr. Francis in the presentation were Miss Sarah C. Barber, instructor of elementary choruses, Julian L. Spencer, junior high school choruses, Lucy A. Jackson, high school choruses and Stuart P. Armstrong, organist.

Dist. Music Fest. Apr. 18, 19

O'Neill, Nebr.—The Lions club in cooperation with O'Neill business men sponsored a banquet for the school superintendents and music instructors of the vicinity on Tuesday evening, December 17. The dinner was followed by a discussion and business meeting in regard to the District Music contest which will be held in O'Neill April 18, 19, 1941.

High Cadenzas

By Phyllis Pamp

If Hollywood would just let well enough alone, we think everybody would be much happier. Take the case of the new Paramount picture based on life at Interlochen Music Camp and originally entitled "Interlochen." To us, the word Interlochen is music in itself and rolls off the tongue with ease and smoothness. But was Hollywood satisfied? No, they went rummaging around their brains until they uncovered the title, "There's Magic in Music." Although we still feel that "Interlochen" was well nigh perfect, we were willing to agree that there is magic in music. In fact, we were just beginning to like it, when—pouf!—some brilliant individual persuaded gullible Paramount to change the title to,—of all things,—"The Hard Boiled Canary." Starring little Suzanne Foster, a delicate looking singer, indeed, it seems inconceivable that a name sure to scare little children, should be given to a story which we hope, will embody all the beauty and loveliness of the Interlochen spirit.

Is the king abdicating? Is Benny Goodman, long acclaimed King of Swing, exchanging his crown for the long hair of the classics? On December 9, Benny and Deems Taylor appeared together on a radio broadcast, and although the swing king did state that the outcome of his concert in Carnegie Hall would definitely determine his future plans, it seemed quite definite that Swing will lose its greatest clarinetist. According to Benny, his ambition has always been to delve into the deeper side of music, the kind that Deems Taylor is associated with, though conversely, Mr. Taylor asserted his ambition was to give the down beat to a really hot swing outfit. Well, whatever King Benny decides to do, we know that he will be tops in any groove.

A certain Mr. Smith who has the say in Dunlap, Iowa's high school band, discovered recently that his band members were thinking, "Gee, what an easy job you've got, all you do is wave a stick." Being an extremely versatile young man, Mr. Smith made drastic plans. Now, without pre-arrangement, without a single warning, our Mr. Smith will suddenly, in the middle of everything, flip his precious baton at some totally unsuspecting young bandman, and settle himself comfortably in the ousted musician's chair. And he can pick on any one of the band, for capable Mr. Smith can play all of the instruments. We strongly suspect the vicious gossip will die down very quickly.

A few weeks ago, nineteen-year-old Violet Mulvenna nearly nosed her way out of her high and mighty position as drum majorette of the University of Mississippi band. While putting on her act in a parade the day before the big game between Georgia and Mississippi, she made a beautiful high throw which she imagined was much higher. The baton came down a great deal sooner than it was expected, right on the tip of Violet's nose, causing considerable damage. It took much persuasion on Violet's part to inveigle the doctor to let her get up but she finally won and appeared, nose-banded and smiling, to lead the band between the halves of the exciting Georgia-Mississippi game.

At the Milwaukee high school in Omaha, Nebraska, short skirted, bare-

Polka Dots Are in Vogue with Hull Warblers



The height of fashion for feminine vocalists is modeled by the girls' glee club of the Hull, Illinois Community high school. The style-conscious young singers have chosen polka-dot frocks trimmed with snowy white collars and cuffs for their official uniform, and their concerts are brightened considerably by the smart effect. The girls are directed by Harry G. Keller, left, and were awarded second division rating at the 1940 District contest.

needed drum majorettes have been banned by the athletic council. Reasons for the order were given.

"We felt inhuman to let the girls go out there on the field on cold days," high school principal G. J. Balzer explained.

"They took the play away from the bands," added Mr. H. A. Weingartner. "The poor kids in the band worked hard on formations and nobody watches them."

We would be interested in knowing just what the bandsmen themselves have to say on the latter explanation.

How to keep the director happy has been learned by the Kearney, Nebraska, high school bandsters. The new drum equipment so tickled Director "Pop" Harrell that the band's most sour notes failed to arouse the wrath or raise the booming voice of popular "Pop."

New Rooms Planned for Music Dept.

Friend, Nebr.—Though the night was stormy, a record crowd turned out for the concert given by the Friend high school music department under the direction of J. LeRoy Heilman, on December 12.

The 40-piece band, chorus of 30 and 54 member girls glee club participated in the event which featured Mary Louise Johnson, alto, singing "Sleep My Jesu" and Esther Blanchard saxophonist.

The performance was held in the Methodist church because a recent fire completely destroyed the school's facilities. However, by next year, it is expected that the planned \$100,000 school building will be finished and the music department will be at home in a beautiful sound proofed music room.

Mr. J. LeRoy Heilman is the supervisor of music and directs all instrumental and vocal music in grades three through twelve.



Mr. Heilman

Captain Gish Presents Austin School Bands in Semi-Annual Concert

Chicago, Ill.—With a new electric organ to add balance and Cecil Leeson to add class, the Austin high school concert and military bands under the direction of Captain A. R. Gish, presented their 21st Semi-Annual concert on Thursday evening, December 12, sponsored by the Austin Band Parents' association.

In a burst of patriotism, the military band opened the program with The Star Spangled Banner, followed by three stirring selections under the student baton of Cadet Captain Arthur Johansen. Homer Goldberg took the spotlight next to render Harry James' "Concerto for Trumpet", then joined Frank Drechsler and Joe Summerville to perform "Three Trumpeters" by Agostini.

Spontaneous applause welcomed the concert band and popular "Cap" Gish as he signalled the down beat for "Men in Gray". The deep tones of the new electric organ gave an added color and balance to the band's selections which were most pleasing.

The expert form of Cecil Leeson, saxophone recitalist, invoked cheers and applause from the delighted audience and Mr. Leeson was recalled for several encores.

A highlight of the evening was the concert band's rendition of the lovely Prayer from "Hansel and Gretel" by Humperdinck, and the "King Orry Rhapsody" appropriately rang down the curtain on one of the finest of Austin high school's band concerts.

Central Forms First Band

Lancaster, Md.—The first school band in the history of the school has been formed at Central High School, Lancaster, Maryland and 23 members practice once a week under the direction of Miss Annetta Yates. A new set of drums, to display the letters C. H. S. in large print, has been ordered. Plans are already under way to buy uniforms, and orange and black pencils imprinted with the basketball schedule are being sold to further the cause.

Dramatize Uncle Sam from Pilgrims to Armistice Day



To commemorate Armistice Day the band and students of the Spartanburg high school presented a colorful pageant, "Uncle Sam in Review," which gave a panoramic view of American history. The performance was also in celebration of the band's third anniversary and the band presented a concert of music by American composers. Pantomime training of the students in the cast was under the direction of Mrs. Lillian C. Cecil and Miss Amelia Sanders handled the costuming. Mr. Vernon Bouknight is the director of the Spartanburg high school band.

Favor the Clarinet By Shirley Reko

Shelby, Mont.—Blonde Joyce Williams, clarinetist of the Shelby, Montana high school, solos in the band and holds first chair in the orchestra. A senior this year, Joyce has played in the band since the sixth grade and in the orchestra for three years. She has been awarded letters from both organizations and has attended the Havre Music festival five times.

Although an accomplished pianist and valuable member of the glee club, Joyce insists the clarinet is "tops" with her. Her plans for the future include courses in public accounting and music at St. Catherine's in St. Paul.

Albert A. Jahnke directs the Shelby high school band.



Joyce Williams

Tremaine Joins Americas for "Music Day" in '41

New York, N. Y.—An Inter-American Music Day—the first cultural project of this nature—is to be inaugurated as part of the 1941 National Music Week observance. This was announced by C. M. Tremaine, secretary of the Music Week Committee, who stated that the idea is to be introduced in support of the Government's "Good Neighbor" policy in the Western Hemisphere, and as a means of furthering mutual acquaintance with each other's music between the North American countries on the one hand and those of South America on the other.

The dedication of a day to this purpose has been warmly endorsed by Dr.

Leo S. Rowe, Director-General of the Pan-American Union, Nelson A. Rockefeller, Coordinator of Commercial and Cultural Relations between the American Republics in the Defense Council, and Charles A. Thomson, Chief of the Division of Cultural Relations in the State Department, Washington; and the full cooperation of these officials has been promised.

Mr. Rockefeller's comment was, "The idea of an Inter-American Music Day is extremely timely and should serve in stimulating a better understanding of the music of the hemisphere throughout the Americas. This cannot but have a very important effect in strengthening the bonds between the twenty-one American Republics."

Music Week always begins the first Sunday in May, and the opening date, May fourth, has been officially designated for the Inter-American celebration in 1941. Churches throughout the country, which have for years observed Music Week with sermons on music and special programs by choirs and organists, will this year stress also the note of friendship between the Latin and North American countries and the value of music in cementing neighborly ties. Groups which do not meet on Sunday but wish to contribute to the Inter-American project may, according to Mr. Tremaine's announcement, adopt for the purpose any other of the seven days in Music Week which may be better suited to their needs. Schools, music clubs, women's clubs, civic and fraternal organizations will in most cases prefer a day later within the week.

The broadcasting companies are much interested and have offered their cooperation. There will probably be special short-wave transmission and re-broadcasting in this country of programs from the more distant countries in the Hemisphere.

It is also announced by the National Music Week Committee that a list of Latin American music appropriate for the observance is in course of preparation.

The first publication issued by the Mu-

Inter-American Music Day is a pamphlet outlining the plan and inviting participation both in the United States, and in Canada and the Latin American countries. This participation will be entirely voluntary and may take whatever form the individuals and groups wishing to adopt the idea may see fit to carry out.

National Music Week was first observed on a synchronized basis in 1924, and since that time has spread to more than 3,000 cities, towns, and smaller communities in the United States and its territorial possessions. The first chairman of the Active Committee was Otto H. Kahn and since his death has been David Sarnoff, President of the Radio Corporation of America. The honorary chairman is President Roosevelt. Among the leading national organizations represented on the National Music Week Committee through their chief executive officer are the National Federation of Music Clubs, General Federation of Women's Clubs, Music Educators National Conference, Music Teachers National Association, American Federation of Musicians, American Guild of Organists, D. A. R., American Legion and Legion Auxiliary, National Recreation Association, Federal Council of Churches, Kiwanis International, Lions International, National Education Association, Knights of Columbus, National Grange, Boy Scouts, Girl Scouts, Camp Fire Girls, Y. M. and Y. W. C. A.'s and Metropolitan Opera Guild.

The remarkable extent of the Music Week movement in this country is shown by the fact that last spring 48 of the state and territorial governors issued Music Week proclamations or public statements to the press, and that there were also proclamations by 291 mayors in all sections of the country. Nearly 400 newspapers carried editorials in connection with the observance, many of them commenting on the progress made along musical lines in their schools and communities.

1st Div. Violinist Now Director

Moweaqua, Ill.—Mr. C. E. Turner, director of the band and chorus in Moweaqua, won all solo violin contests he entered except one when he was in high school.

Graduated from Illinois Wesleyan University in 1932 with a B. A. degree, he has traveled extensively both on solo tours and with orchestras through the southern, eastern and middle western states.



Mr. Turner

Finally, however, he settled down in Hammond, Illinois where he taught for one year; then moved to Windsor where he organized the band in 1937. The 56-piece Windsor Community band won the Governor's trophy in its class for the third successive year at the Illinois State fair last summer.

He came to Moweaqua in September and is doing a fine job with the high school band besides directing the Lincoln Square Theatre orchestra and acting as concert master of the Eastern Illinois Symphony.

Flash-

West Point, Nebr.—Band officers selected for the year are William Ollgmiller, president; Donald Crabtree, vice-president; Wilbur Ollgmiller, secretary with Jacqueline Dill as his assistant.

Silver City, Ia.—To stimulate school spirit and encourage the teams at the basketball games, 20 high school girls under the sponsorship of Hazel Gee, have organized a Pep Club.

Missouri Valley, Ia.—The local high school's 70-piece state championship concert band presented the first of a series of six winter concerts at the high school auditorium, Sunday, December 8.

Modale, Iowa—Mrs. Norval Hartsock of San Francisco, California will teach music at the Modale School until a successor to Miss Imogene Sears is elected.

Brookings, S. D.—Professor C. E. Franklin has announced his resignation as supervisor of the Brookings high school instrumental music department in which capacity he has served for 12 years.

Cozad, Nebr.—The Chamber of Commerce banquet for the high school band and football squad was held at the city hall December 6. About 200 people witnessed the entertaining program and enjoyed the sumptuous dinner.

Wilber, Nebr.—Director H. M. Snider conducted the high school band in an exceptional concert December 4. It was said to be the most outstanding musical performance of the year.

Crofton, Nebr.—On December 11, the Crofton band gave a music festival for the benefit of the band uniform fund.

Alta, Iowa—Miss Evelyn Bartman, supervisor of music in the Alta school for five years, has resigned.

Shenandoah, Ia.—The a cappella choir under the direction of Mr. Vance Leininger made its first appearance December 15 in the high school auditorium.

Bonesteel, S. D.—Vincent Hausmann has been elected president of the boys' glee club.

Omaha, Nebr.—A girls' glee club consisting of sixty voices has been organized in the sixth, seventh and eighth grades of Central Park school. Rehearsal is held once a week under the direction of Grace Cox, music teacher.

Parkston, S. D.—The high school band combined with the city band to present an interesting concert on December 10.

O'Neill, Nebr.—An impressive concert featuring the beginners and the senior bands was presented in the high school auditorium on December 10.

Bancroft, Nebr.—The fifth annual Logan Valley chorus festival was held in Bancroft December 19.

Fairbury, Nebr.—H. W. Caman, veteran director of the Beatrice Municipal band, has retired. He is succeeded by J. H. Rennick, supervisor of music in the Beatrice schools.

Falls City, Nebr.—An extremely successful band concert was given on December 13 by the high school band under the direction of Kenneth L. Pace.

Council Bluffs, Ia.—The instrumental and vocal music departments of Thomas Jefferson high school assisted by the dramatic classes, presented a pageant in the school auditorium, Sunday, December 15.

Piersol Directs Milford-ites

Milford, Ill.—One of three brothers, all band directors, Mr. John B. Piersol has directed the activities of the Milford, Illinois high school band for three years.

A graduate of the State University of Iowa with a major in music, Mr. Piersol spent four years teaching in Iowa before he came to Milford, where he built a band of 65 pieces from a group of 11 musicians.



Mr. Piersol

First division National band, the Milford organization is aided by a very active Band Mothers' club who have purchased beautiful band uniforms, music stands, drum stands and other musical accessories.

A beginners' band of 20 pieces and a pre-band organization of 40 members are also under Mr. Piersol's direction in Milford.

Singers Chosen for Operetta

Dubuque, Iowa—The long-awaited news is out! Fifteen students have finally been selected by the judges out of 36 entrants to fill the coveted roles in the annual high school operetta, "The Count and the Co-ed", to be presented January 30 and 31.

Miss Thelma Lillig, vocal instructor, announced that the following students would take part. Alyss Petersen, Helen Naney, Jean Messing, Eleanor Uhrlrich, Betty Gordon, Janice Bardill, George Cassat, Herman Eschen, Jack Dauner, Delbert Bowden, Juanita Elliott, Charles Doran, David Parson and La Mar Jones.

H. H. S. Ignores Superstition in Fri. the 13th Concert

Chicago, Ill.—On Friday, the 13th of December, the Harrison concert band

braved superstition and presented their 13th annual concert under the direction of Joseph F. Ewald and sponsored by the Band Parents' organization.

A novel program portraying four different types of bands,—the Nineteenth Century band, the marching band, the modern band and finally, the concert band, drew tumultuous applause from the capacity audience.

Featured were Muriel Svoboda, National First divisioner, playing a difficult flute solo and Ray Krueger in an impressive clarinet solo.

Kingman Music Dept. in Xmas Program

Kingman, Kans.—The band, orchestra, girls' and boys' glee clubs and mixed chorus participated in the Christmas music program given by Kingman high school on December 19.

Mr. Milford Crabb directed the instrumental groups and Julius Hultquist, the vocal.

25 Years at One School

Glendora, Calif.—Since 1915, Mr. William H. Potter has been directing music at the Citrus Union high school and junior college in Glendora, California.

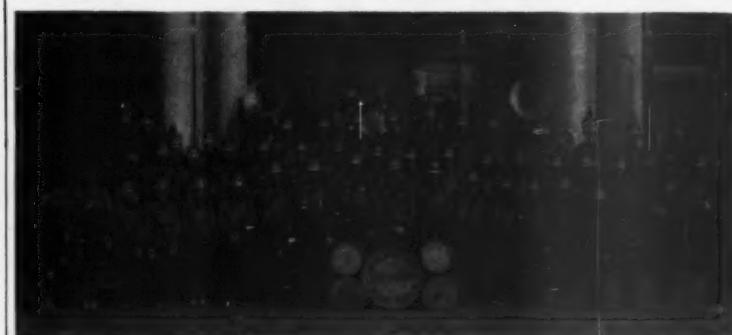
After obtaining an extensive musical education at Midwest Normal School, U. S. C. and studying under private teachers and at conservatories in the east, Mr. Potter taught at private schools in the south and midwest, was instructor of violin, piano, chorus, band and orchestra at Wisconsin Industrial School in Waukesha and the University of North Dakota at Grand Forks.

Now he directs a 70-piece band, 65-piece orchestra and teaches 100 students.



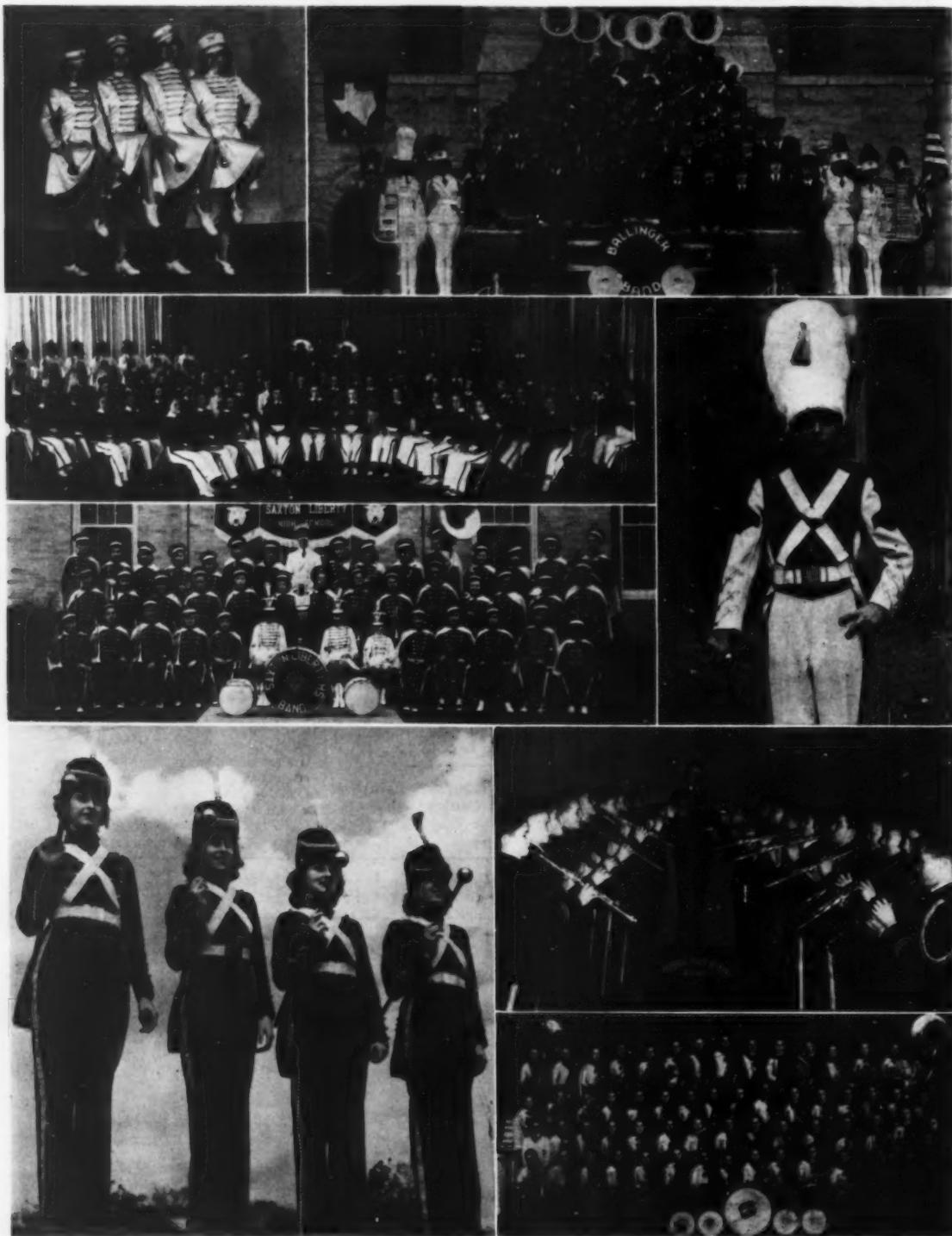
Mr. Potter

Splash Failed to Tarnish Their Flash



The Upper Moreland high school band of Willow Grove, Pennsylvania created quite a sensation when they defied mud and rain in an exceptional performance at the football battle between the Upper Moreland Bearcats and the Jenkintown Drakes. Six maneuvers were selected for this performance from the band's repertoire of more than fifty formations. Included was their never-to-be-forgotten "God Bless America" number. Each member of the band suddenly lit his small colored electric bulb on his headress and the spectators gaped at the sight of a huge American flag waving gently amid the pouring rain. Edgar P. Headley is the director of the band.

School Musicians All Set For a Happy New Year



In the usual order: The Lake Preston, South Dakota majorettes go into a chorus-girl pose. . . The Ballinger, Texas high school band. . . The members of the Hebron, Nebraska high school band are directed by Harold Chatelain. . . Amos Weaver is the head man of the Rule high school band directed by Ernest Jackson down in Knoxville, Tennessee. . . The Saxton, Pennsylvania, Liberty high school band, organized in 1937 numbers 48 musicians under the direction of Richard C. Shoemaker. . . Nancy Greene, Katherine Garrison, Genevieve Brown and Jean Skinner strut for the Fredericksburg, West Virginia high school band. . . Walter Olson gives his clarinet section in Fremont, Nebraska a lesson on how to hold their instruments. . . Beth D. Hower is the director of the Forreston, Illinois high school band.

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: I have had a lot of trouble with the flamacue. Although this is considered one of the easiest rudiments, I had bad luck with it at the contest. The judge said it was played wrong and that it should be a hand to hand beat. I was taught it did not go from hand to hand. Is this beat a very important one? Also when is the seven stroke roll used? I have trouble with the seven stroke roll in fitting it in right. Can you help straighten me out on this?—W. E. R., St. Louis, Mo.

Answer: At a contest I attended last spring, I was surprised to find that about seven out of ten contestants did not play the flamacue correctly. This was not caused by improper sticking as the beat was played mechanically correct in each instance, but it was caused by faulty rhythm in executing the beat.

Example 1 shows the flamacue as written. Note that there is an eighth note

should be thoroughly mastered but it is actually used sparingly.

The seven stroke roll is not a hand to hand beat, that is it does not alternate from one hand to the other. Usually it is started with the left hand, and thus ends with the right, leaving the left hand up to start the next seven stroke. It should be practiced also starting with the right hand and thus will end with the left, with the right hand again up to start the next seven. The seven stroke roll is used where the tempo is not rapid enough for five stroke rolls and too rapid for nine stroke rolls, but there seems to be only one tempo where the seven will fit nicely without sounding "crowded".

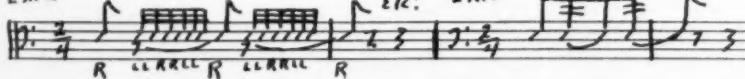
To make up for this many drummers anticipate the roll. In Example 2, note that the roll is attacked exactly on the AN count but many drummers make the attack before the AN which is incorrect.

Ex. 1



rest at the end of each measure. This rest must be observed in order to retain the character of the beat and that it stay in 2/4 rhythm. So many players start the second flamacue immediately after the first, not observing the eighth note rest at the end of the bar. When so played the player is not playing the rhythm of the beat as written and, as happened at the contest I attended, when

Ex. 2



the rest is not observed the rhythm actually changes to 6/8 when played up to tempo and thus is incorrect.

As to the hand to hand phase of the question, it really should be played from hand to hand but personally I would not mark down a contestant for not playing it that way. Rudimental drum instruction methods show it both ways. The N.A.R.D. thirteen essential rudiments gives it but one way.

The flamacue as written is almost exclusively used in military drumming. The syncopation produced by accenting the second sixteenth note gives the beat a "lift" that induces the marcher to step out briskly. It is seldom encountered in concert, that is with the accent, although the figure itself without any accent is quite common. The flamacue is a good beat for the development of wrist control and should be worked out hand to hand.

The seven stroke roll is a splendid practice roll for the development of the wrists, but I am going to make a statement with which some may not agree, and that is that the seven stroke roll is seldom used in band and orchestra drumming except for occasional military effects. It is used also in exhibition and solo drumming and

solo exhibitionists are inclined to anticipate the seven stroke rolls in solos like the "Downfall of Paris" which is perfectly satisfactory if they understand that the attack should be exactly on the AN count.

It is my firm belief that a seven stroke roll should be used only where there is a triplet figure in the ensemble. To make this point, I suggest you look at the solo

the "Downfall of Paris" in an edition that also scores the melody. Note that where the seven stroke rolls occur, the melodic pattern comprises an eighth and two sixteenths or three sixteenths notes during the playing of the sevens, thus these three notes of the melodic pattern form the basic rhythm of a FIVE stroke roll and not a seven.

This is why most drummers anticipate the seven stroke roll in the solo. Their rhythmical sense tells them that attacked on the count AN, the seven sounds crowded.

To prove this have someone play the melody of the "Downfall of Paris" and try both five and seven stroke rolls where sevens are written. I think you will agree that fives sound best when the solo is played up to tempo.

When you see stroke rolls such as shown in Example 3 listen attentively to the band or orchestra and unless you hear a triplet figure use fives. The rhythm will "flow" a lot better.

Question: What is meant by the up-stroke in drumming?—S. R., New Haven, Conn.

The up-stroke is a bit difficult to explain. It actually means that a tap is

DRUMS FOR SCHOOL MUSIC

Drums for concert, parade, and drum corps as made by drum-famous Wm. F. Ludwig ranging in price from \$19.50 and up. Send for FREE charts that show the ideal seating arrangements for band and orchestra proper models as based on the choice of the world's leading Symphony Orchestras and Concert Bands.



Drum Outfits

Follow the selection of the great dance band drummers like Ray Bauduc with Bob Crosby, Buddy Schutts with Jimmy Dorsey, Frankie Carlson with Woody Herman who use and endorse WFL trap drum sets for their swing and dance band careers. Complete WFL drum sets from \$46.00 up to DeLuxe setups as used by the famous Bing Crosby himself. Get the colorful WFL Drum catalog that shows the outfit in full color reproduction. It's Free.

New Model Tympani

The artistic excellence of the WFL CONCERT GRAND Tympani is due to many factors—balance and tone control supersensitive. Pedal moves freely and uniformly throughout entire register without slightest change of foot pressure, silently compensates every change in head tension. No springs, ratchets, or locking mechanism of any kind! Burged strength! Streamlined, modern beauty! The World's Finest Tympani. Send for Free Tympani Instruction. Helps and complete description.



W. F. L. Bell-Lyras

By the original Wm. F. Ludwig who was first to develop and introduce the modern bell-lyra. Wide range of models; A to A chromatic 2 octaves for general marching use and as concert bells, from \$52.50 and up. Guaranteed tuning to U. S. A. standards. precision built, non-tarnishing, undentable frames. Send for full particulars and prices. Or see your dealer.

MY LIFE AT THE DRUMS

By Wm. F. Ludwig

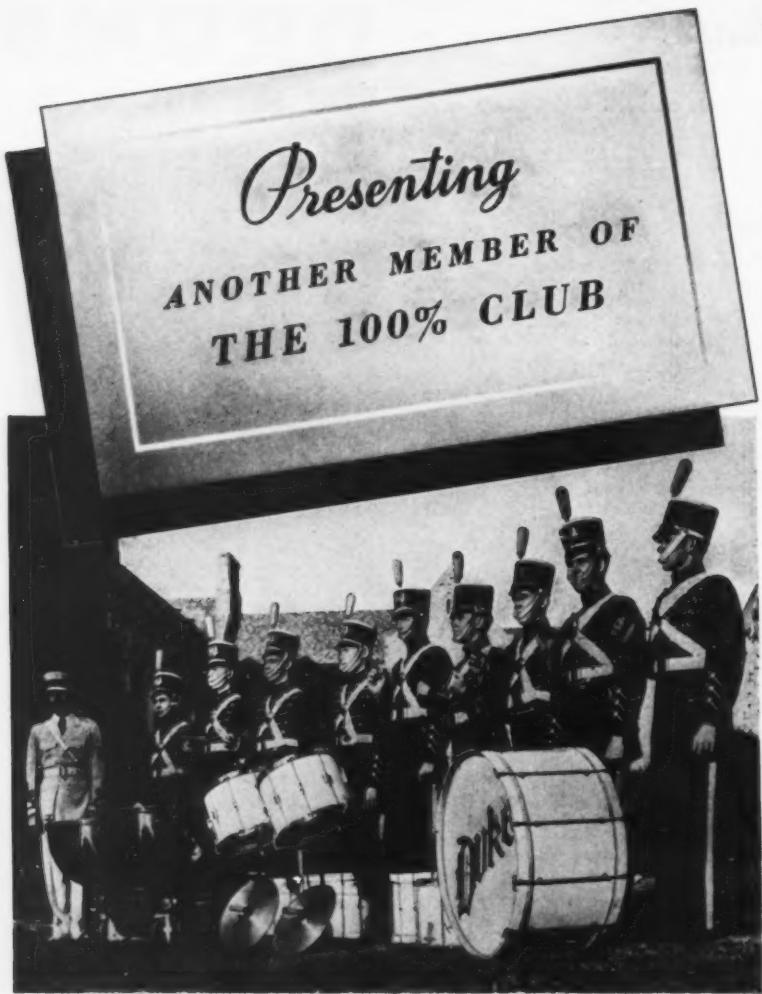
Send for this free book. The drumming career of the most famous drummer in the world. From his first drum, this interesting and thrilling account carries you through a colorful life of 53 years of drumming, up to the present. Every drummer should read this inspiring book. Send for your copy today.



Send for Complete Drum, Batons, Bell-Lyra, and Flag Swinging Catalogs

Complete catalog and description of all WFL drums, batons, flags, bell-lyras and drummers' equipment sent FREE upon request. Write today for additional information about these helps for your drum section.

WFL DRUM CO. Wm. F. Ludwig,
1728 N. Damen Avenue Founder
Chicago, Illinois



HERE WE SEE THE DRUM SECTION of the Duke University Band. It represents a student body whose school is so richly endowed that they are accustomed to having the best of everything. For that reason it's significant to note that the drum section of this splendid band is 100% Leedy equipped!

Like many other of the nation's leading school bands and like famous professional artists who for many years have preferred Leedy, R. B. Fearing, Director of the Duke Band, knew what drum equipment would give best results. So the natural choice was Leedy.

You want to be a real drummer, don't you? Then why not play the drum preferred by the nation's greatest drummers?

GIVE YOURSELF A THRILL

Stop in at your nearest Leedy dealer's store. Find the Leedy outfit you like best. He'll make it easy for you to own the one you want. If, by chance, no Leedy dealer is near, write for complete information today.

LEEDY MANUFACTURING COMPANY
103 Leedy Building, Elkhart, Indiana



"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

played while the stick is being raised for the next stroke. Personally I'm not so sure that too much time should be spent trying to develop this up-stroke to a high degree. I've known a few drummers who were thoroughly convinced of its practicability but it's rather drawing a fine line of distinction, I should think. Remember that in playing a snare drum one must strike for the beat. In a manner of speaking "you don't get something for nothing" thus unless you actually strike for a certain beat it doesn't happen. Of course the bounce beat is utilized in drumming but only through necessity. If it were practical to do a single stroke roll on a snare drum, for example, as rapidly as a double stroke roll, the single stroke roll would be best, as each stroke is wrist actuated. This not being practical, the secondary or bounce beat is added to each primary stroke to create the impression of *sostenuto* or sustaining the sound. So even when using the bounce beat, one must strike for the beat allowing the bounce to follow.

Question: I was told by a tympani player that a double stroke roll is never used on tympani. I seem to be able to play a double stroke roll better than a single stroke roll. Do you think I should change?—W. R., Brooklyn, N. Y.

Answer: By all means change to the single stroke roll. The double stroke roll is seldom if ever used on tympani as it's not possible to obtain as much power or evenness employing double strokes. Note in the answer above the statement concerning single strokes. On tympani there is enough inherent resonance in the drums that the single stroke roll can be employed and it's the best and most even roll. Separately I am sending you a brochure on the Fundamentals of Tympani Playing by Roy Knapp which will help you to understand and produce a good single stroke roll. If you will work it out you will convince yourself that the single stroke roll is the only roll for tympani.

Marimba, the Organ of Your Band

(Continued from page 9)

ing with hammers you can imitate almost any band instrument with the marimba. Your players will soon understand the type of tone each set of hammers will produce. We have so perfected our production of tones in the Royal Collegians Marimba band that we have many times been accused of concealing bass violins, horns, baritones, cellos, etc., either back stage or in the band.

Now is the time to start using the marimba in your band for the coming contest. It will require study and much experimentation in the rewriting of parts to familiarize yourself with some of the many possibilities of the instrument, but it will prove valuable in furnishing that particular part or blend of tone that is sure to make your band a winner. May I urge that the alert director, desiring to utilize all available sources of material, try this modern marvel of manufacturing genius.

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Stone Ridge, N. Y.

Question: We expect to have a massed band for clinical purposes. How should the French Horn section be set up?

Answer: Considerations in this problem include: the purpose of the occasion—is it for players or listeners?; the abilities of the individual players—have you any strong low-register players?; the nature of the selections—will the horns really contribute or just fill-in? If these considerations do not guide you to a conclusion, may I set up an ideal section? The horns will be located away from saxophones and baritones, and seated well ahead of cornets and trombones. The players will be distributed so that horns three and four will have at least one strong player seated so that his performance will be heard by the others on the same part. If the first

Question: The horn solo "Concerto in D Major," by Mozart, calls for trills in several places. How can trills be played on the French Horn?—R. M., Eldon, Missouri.

Answer: Trills are usually made using lip tricks without any assistance from valve changes, trilling upwards to the next note of the scale, unless an accidental indicates otherwise. Plan a month's practice on this prized technique, using this simple drill (see accompanying sketch). Breathe deeply, play lightly, let the middle of the lower lip "pop" from one tone to the other rhythmically, supported by the cheek muscles. Remain at march tempo for a week, then gradually increase the speed only as it comes readily. You may extend the third and



horn part is difficult or melodic, a strong reader should be assigned this part, but where no particular challenge is found, the section should be built from the bottom up. Avoid the popular weakness of placing the shining stars on first, and hoping the other parts will get along somehow.

Question: I am considering the purchase of a non-transposing mute. Will it give the same effect as a regular mute?—G. B., Kingston, N. Y.

Answer: The non-transposing mute is only a mute and not an orchestra effect. It makes the horn sound like a muted trombone. If you select one, notice whether it will fit in the bell of your horn far enough so that the case can be closed, making the mute more convenient to carry.

Question: Would you give me a graded outline of methods and pieces for French Horn, from beginners in the grades to high school students? What books can I get on the subject of the French Horn?—J. T., Clovis, New Mexico.

Answer: Music publishers will be glad to give you more complete and up-to-date information than I have available, but I can suggest several things to look for in methods and pieces. In methods, does the book fulfill its promise to stay below the fourth space? Does it really progress gradually? Does it make you itch to get hold of a horn and start playing? Does it seem to impart a French Horn tradition or a cornet one? In pieces, do they produce a "feeling" at several places? Do they make of the horn a masculine instrument? Are they filled with meaningless scale passages instead of carefully planned ones? Finally, can you find a method that utilizes the most foolproof combination in horn instruction, namely, the B_b French Horn and Clef-transposition? If you can, let me know immediately; I shall investigate with pleasure.

Books and reading matter on French Horn are largely confined to large public libraries. A popular book on this instrument and prominent players would be warmly welcomed I am certain.

fourth measures as your wind and lip endurance permits.

Question: Our horn section plays like a group of disappointed cornetists. How can I pep them up?—W. C., Michigan.

Answer: It is my guess that there is no French Horn tradition in the section. The players need an example and a few breaks. Procure the services of a student on the horn who plays well, fast and loud. He should play at every opportunity Siegfried, Till, Andante Cantabile, play stopped horn and stopped scales, tickle some high tones and growl some low ones, and throughout the rehearsals seek to outshine the cornets. When the players show the slightest interest, feature them a bit. They should attack their afterbeats hard and short, search out solo and melodic passages and blow them out (mistakes excused), and be willing to have an occasional sectional rehearsal. The leader should check on needless doubling of horn parts, as there is nothing that devitalizes an aspiring hornist as quickly as to have the edge taken off his tone by saxes, or the body reduced by baritones. The leader should encourage the "exclusive" skill of transposing band music (see Nov. issue), and select music with orchestra type horn parts. Suppose this treatment fails? Get them to a selected concert or a Wagner opera, locate broadcast or records of numbers being rehearsed, even play a bit (good-naturedly) on the horn yourself.

Little Jack Horner
Stood on the corner
Watching the Fords go by.
He saw one come
And waved his thumb
And waved his thumb
And waved his thumb.

—The Times.

Choir Boy—What made you resign from the choir?

Ex-choir boy—I was absent one Sunday and someone asked if the organ had been mended.—Minneapolis Journal.

LEARN TWIRLING WITH THE TWIRL-A-BAT



Champion Elbert Stodden,
Chicago, in action with a pair of Twirl-A-Bats.

LEARN the art of twirling a baton. It's easy with a Twirl-A-Bat. Designed and endorsed by Champion Stodden.

Ideal for beginners and advanced students. Used by champions for practice. Twirl-A-Bats are damage-proof, low-priced. At your music dealer, or write . . .

* Baton on left, 36-inches, rubber ball balances each end, 25c.
Baton on right, 29-inch stick, finished in chrome. Can be held with ball at one end and rubber tip on other, or rubber ball on each end, 75c.
All F. O. B., Herne, Ind.

NUSSBAUM NOVELTY MFG. CO. - DERNE, IND.





ED SPEAR with TOMMY REYNOLDS

EPIPHONE BASS VIOLS

Whether you require a Bass for "bowing" or "slapping" you'll find playing an EPIPHONE a pleasure.

Every improvement known in building these instruments has been utilized by EPIPHONE in combining workmanship with the finest materials.

EPIPHONE Basses are moderately priced and range from \$105.

Send for Folder E-MST.

WORLD'S LARGEST FIRST GRADE INSTRUMENT BUILDERS

EPIPHONE, INC.
142 WEST 14 STREET, NEW YORK, N. Y.

Warmelin School of Woodwinds

Conducted by
Clarence Warmelin, Clarinet

Roy Knauss, Flute; Gilbert Boerema, Oboe;
Dell Fields, Bassoon; Volly Defaut, Swing.
Address Warmelin School of Woodwinds,
Suite 912, Kimball Bldg., Chicago.

Question: Would you advise having articulated G \sharp on clarinet?—C. G., St. Paul, Minn.

Answer: The articulated G \sharp comes in very handy at times, but I have used the plain Boehm system.

Question: Where do I place tongue on reed when I make attack?—M. T., Springfield, Ill.

Answer: Place tongue on tip of reed when making attack. You get a quick response and a spontaneous action by using your tongue that way.

Roy Knauss, Flute

Question: Are there any simplified fingerings for the third octave? The regular fingerings are so complicated that I cannot develop any facility.—V. L., Peoria, Ill.

Answer: I suggest diligent practice with the regular fingerings. When you started to play flute you had no facility in the lower two octaves. Why not use some of your easiest exercises and practice them one or two octaves higher until you have mastered them? Then do the same with progressively more difficult exercises. I am confident that your troubles will disappear if you will do this faithfully. I do not advocate the use of harmonic or so-called simplified fingerings except as a last resort.

3-in-One by Wright Jr. College Shows Progress

Chicago, Ill.—Wright Junior college put its complete musical facilities on display for a grand concert on December 6 in the Schurz high school auditorium, band, orchestra, chorus and choir taking part. The band is under the direction of Captain John H. Barabash, formerly of Harrison high school, Chicago. Orchestra and chorus are directed by Erhard Bergstrasser.

The entire program which was presented in three parts, was a remarkable success with no compromise to the very short time music has been a part of the Wright curriculum.

Mid-Valley Ass'n Meets Jan. 23

Stamford, Nebr.—The January meeting of the Mid-Valley Music association will be held in Stamford on Thursday, January 23. A varied musical evening will be presented by representatives of the 8 member schools.

West River Festival May 4

Rapid City, S. D.—Vocal and instrumental music directors of this section met at Rapid City on December 21 to make initial plans for the annual West River Music festival which will be held in Rapid City on May 4, 1941.

Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

Start the New Year Right

Usually coming to the fore at the beginning of every New Year, are a prodigious flock of well meant New Year's Resolutions. Some energetic persons even write 'em down, — only to lose the list a few weeks later. Resolutions to quit smoking, give up sweets, take off ten pounds, — oh, you've heard them all, watching them being broken right and left, and probably firmly resolved not to make resolutions.

But, there is one that should be made and faithfully followed. That is your promise to your school band. Resolve to help these young musicians and their director more than ever before, to work with them and for them, show them that you appreciate their earnest efforts to make the community and school musically minded.

Music is not just a pastime. Educators are stressing the importance of music to the present generation. It has been proved that music builds character, improves the mind, and makes better citizens, besides being a healthy, interesting leisure-time activity. So get behind your school band and make 1941 a big musical year.

Merna Goes Hill-Billy

Merna, in case you're wondering, happens to be a town in Nebraska which the local Band Parents organization recently stirred up with one of the most clever affairs the citizens had ever witnessed.

Posters announcing the event as follows were displayed all over town.

Cum to the
Punkin Senter Jamboree
and Cake Walk
at the
Merna Skool Awditoryum
Twosday Nov 19 - 8:00 P. M.
Admission
10 cents for yunguns
20 cents for groanups
(Bring sum extra nickles
and win yerself a cake)

Well, curiosity won and the "yunguns" and "groanups" turned out en masse, let down their hair and had a rip-roaring good time. An entertaining show featuring such celebrities as Tilda the Trombonist, Silas the Cornetist and other equally corny performers brought down the house, (almost literally).

What About the Cake Walk?

The women of the community donated luscious cakes for the cake walk, which was described to us thusly by Director Karl Thelan.

"A cake walk is just a fancy way of winning good homemade cakes in time to music. Give a girl of the "singing society" a nickel and she will try to win a cake for you by representing you in the cake walk. When all the girls have found someone to represent they will

gather around the number circle . . . While the music plays, the girls walk around the circle. When the music stops unexpectedly, the girls stop also. The girl standing by the number which is the number of the cake being held up at the moment, will win it for the person she represents."

We made the sage decision that it must be like musical chairs. A simple idea, this cake walk, but it's the simple things that go over in a big way.

Muskegon's B. P. C.

To arouse community interest in the high school band is the main objective of the Muskegon Band Parents and in the past two years, they have outdone themselves. Prexy George E. Osterhouse gives us the whole story.

"The object of the Band Parents' association is twofold. First, to create community interest in the band, second to provide funds for the extras and even some of the necessities not provided by the school authorities. One project carried out last year covered both angles—interest and funds. A drive was put on for Sustaining Members of the association. Any amount was accepted and the contributor was given a membership card. By means of stubs a record is kept of the name, address and contribution of each Sustaining Member. This drive raised about \$340 and aroused interest in persons who had previously felt little concern for the band or its requirements. On the back of the membership card, the principal projects for the year were outlined.

"Band broadcasts in which the patrons participated by singing, were held in the school auditorium. Admission was nominal to attract more people. These broadcasts provided over \$100 each. An open air band concert in the stadium with prizes donated by merchants and manufacturers was held in the late spring, netting over \$200 and a great deal of public attention.

"So far this school year, the band parents and the band have sponsored a performance by a magician, netting \$90; a doughnut sale, 3500 dozen, netting \$350; and put over a record sell-out for two matinees and an evening recital by Rubenoff and Company resulting in a \$550 addition to the exchequer."

We must say that Muskegon is certainly doing very much all right and we're still overcome by the 3500 dozen doughnuts that were sold. Do you realize that 3500 dozen is exactly 42,000 doughnuts? That, friends, is a lot of sinkers and we imagine Muskegon dunkers had a mighty good time.

Back to Mr. Osterhouse, who is emphatic in his claims that the high school band is not idle. They help the parents sell tickets and furnish music for the concerts, take part in patriotic, holiday and political parades. Individual players, duets, trios and ensembles play for clubs, women's groups and parent-teacher meetings.

The Fathers Take Over

To us, the most delightful and gratifying thing that has happened for a long time is the actual interest that the men are taking in the Band Parents Club movement. It used to be quite a job for the band mothers to drag their menfolk to cake sales, band benefits, concerts, etc.,



WOODY HERMAN

MARTIN FRERES REEDS are Longer-Lasting!

BECAUSE THEY'RE MADE only of top grade—easily grained—tough fibred French cane—Martin Freres Reeds give longer playing satisfaction. This unique lasting quality, plus perfect cut and grading, combine to give musicians the best performing reeds they have ever used. Try them yourself! Your local dealer will supply you.

FREE REED

MAIL COUPON

For a free Martin Freres Reed, send coupon with 10¢ in coin or stamps to cover mailing and handling costs.

BUEGELEISEN & JACOBSON
5-7-9 Union Sq. New York, N. Y.

Name: _____

Address: _____

Instrument: _____

Played: _____

Reed Strength: _____

Local Dealer: _____

\$

CLARKE'S TROMBONE METHOD

PRICE \$1.50

ERNEST CLARKE

107 E. 80th St., New York

but it has been worth it. The men are really becoming enthused over the school band. They boast of the organization to business associates, insist upon their colleagues buying tickets to concerts. They carry cakes to community houses. They slap make-up on their beards and act very undignified for the benefit of the band. They climb ladders and put up decorations for parties without a murmur. They fill their cars with kids and instruments and sail gaily off to contests. And they even take over the offices in the Band Parents' clubs and run them in an enthusiastic, but business-like manner. Band Mothers' clubs are in the past. It is now the era of the Band Parents' and Band Sponsors' clubs with the stronger sex willing, yes, anxious to work for the good of the band. And they're doing a great job for the community in helping to make good citizens of their children.

O'Brien PRIMER CLARINET

The Ideal Instrument
for Prospective Clarinetists

\$7.50
Complete

Serves A
Full Year
of Study

Real clarinet
tone suitable
for solos and
Beginner's
Bands

Write Today
For Our Free
Folder or Register
at Any Music
Shop

Exclusive National Distributors
TARG & DINNER, Inc.
The Wholesale Music Center

425 S. Wabash Ave. Chicago

That Little EXTRA Something

that lifts an orchestra above the common level — what is its secret? Hundreds have found it in the warm, expressive beauty of the Deagan Marimba. No instrument does so much to raise selected passages to new heights of loveliness. No instrument is so certain to provide the smartness and distinction that all directors strive for but few attain. Write for descriptive folder...

J. C. Deagan,
Inc., Dept. SM,
1770 Beretau
Ave., Chicago.



Doris Chastain, Thomasville (Ga.) High School Band — a champion who plays a championship instrument.

School Dance Bands

Without one, no school music curriculum is complete

Jive vs Classics

The high school dance band musician is often so full of Jive that he'd rather swing than eat; his eyes light up at the first notes of "Rum Boogie" but assume a look of disgust when he hears the strains of something like Tchaikovsky's Symphony No. 5 in E Minor. He'll wait in line two hours to see the great Benny Goodman on a theater stage but if his mother turns the dial to an opera broadcast, he silently steals away. He scorns the high school bandmaster's attempt to teach appreciation of really fine music; if a smattering of hot licks cuts into the band's gentle rendition of, say, Brahms' Lullaby, everyone knows who's trying to be funny and the director understands why his hair is getting gray. His school band music lies forgotten while he goes over a new arrangement of "Beat Me Daddy, Eight to the Bar" and the penetrating notes keep the neighbors up half the night.

It's all very well to be so full of torrid rhythm that you've just got to let loose; it's okey to follow the big name bands from stand to stand picking up ideas by watching them play; it's fine to make a success of your dance band, and there's nothing wrong with the professional dance band field. But, you'll never make a success in this field, if you don't make a success of your legitimate high school music career. And we mean the high school band, the organization that's trying to

better than good! There are thousands of good dance band musicians you never heard of, some plugging away in small time bands and some with no jobs at all.

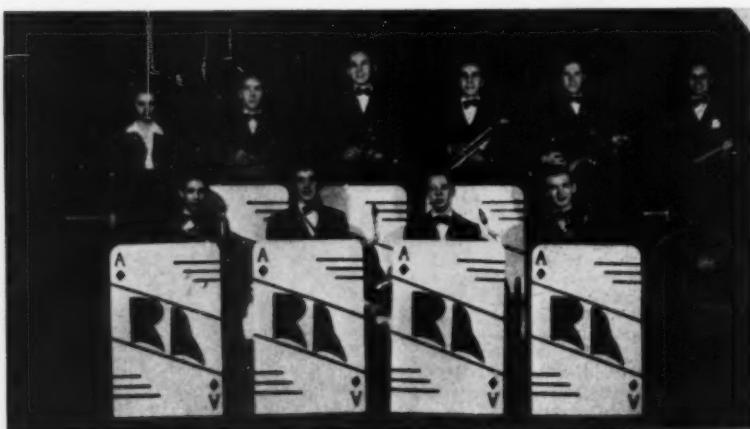
Don't give up your school band for your dance band! Play in a dance band, yes, if that's what you want. Study the big musicians, copy their styles, give out with those hot licks that you can't keep in. But do it in your spare time. Don't let anything interfere with the wonderful free music education that you're getting in your high school band. Make a conscientious effort to appreciate that music. You'll be happier later in life and you'll find it much easier to climb to the top in any music field with a foundation of the long lasting music.

Rhythm Aces

That band that has taken the town over there in Plattsmouth, Nebraska; those young musicians who give out such astonishing rhythms that the community can't stay away; that bunch of fellows and their queen who have the high school crowd raving; that outfit that can "jam it," "swing it" and "sugar it";—who are they? Why, they're the "Rhythm Aces", eight kings and their queen, who certainly have proved that they've got plenty of what it takes!

The band is operated on the principle of Glen Gray's "Casa Loma" band; each member has an equal share in the organization and there is no front man.

The kings are all musicians in the high



Every king's an ace musician and their queen's a royal pianist in the Rhythm Aces dance band, a group of youthful swing enthusiasts who have suddenly come to the fore in Plattsmouth, Nebraska.

win a First division with their rendition of an "old fogey" tune such as Borodin's First Movement of Second Symphony!

You probably figure it's a waste of time to learn to play such things. Why spend your valuable time on "stuffy" music when you are a "whiz" at hot jazz? Well, you think Benny Goodman's pretty good at this swing business, don't you? He's considered tops, isn't he? And yet, important music critics raved about Benny's straight clarinet playing in Carnegie Hall a few weeks ago when he appeared in concert with John Barbirolli and the New York Philharmonic.

In order to reach the top in the dance band field, you've got to be good. No,

school band in Plattsmouth and the queen is a member of the girls' drill team.

Personnel of the outfit includes Edwin Hiber, Donald Martin, Sanford Short, trumpets; Dick Livingston, Bill Robertson, Bob Nichols, saxophones; Jerry White, trombone and vocals; Cary Marshall, drums; Theodore Smalley, guitar and Queen Ruth Westover, piano.

Have you a Dance Band
in your School?
Send us your story.

Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

...ousands
you never
in small
at all.
and for
the band,
study the
give out
I can't keep
Don't
wonderful
getting
a con-
music.
d you'll
the top in
of the

the town
braska;
but such
community
fellow
a school
in "jam
who are
"Aces".
who cer-
t plenty

principle
d; each
organiza-
the high

Question: Several times I have read your instructions to keep the D sharp key open from the low D sharp to and inclusive of the high B₂ and have profited by it. However, the high B₂ comes easier on my flute when this key is closed. My real problem is that I cannot get a good high A and it seems to make no difference whether the D₂ key is open or closed. Is there any other fingering that might be used to make it possible to play a high A in pianissimo effect?—C. P., Memphis, Tenn.

Answer: The D₂ key must of course be closed on low C and C₂, also on the low and middle D natural. There are many flutes that respond better in playing the high B₂ and B natural, if this key is closed. It must of course be closed on the high C. Try playing your high A by using the regular fingering x2—1 with four right on the low C sharp.

Question: Where can I get a good se-

lection of important incidental solos for the flute, such as are presented in orchestral works of famous writers?—D. L., Detroit, Michigan.

Answer: See the last two paragraphs of this column in the December 1940 issue of THE SCHOOL MUSICIAN.

Question: What are the advantages, if any, of the so called C₂ trill key?—S. E., Yankton, S. D.

Answer: By using the C₂ trill key in conjunction with the 1st trill key, a beautiful trill can be made from the high G to high A. Also there are many tremolo passages, such as the flutist is apt to encounter in the opera, that are made comparatively easy by the use of this trill key. If particularly interested, you might write one of the flute manufacturers who, I am sure, publish literature on this subject.

Question: What is meant by A.2. as often written on a flute or a piccolo part of band and orchestra flute parts?—C. L., Madison, Wis.

Answer: That means that both players should play the part. It is generally written to be played in unison.

Question: I heard you and Mrs. Fair in a recital at Saint Louis sometime ago in which you used a reading called "A Flute Within the Night". I have the poem but can find no music to accompany it. Can you give me the name of the music that you used?—H. W., Colorado Springs, Colo.

Answer: The music used was my own manuscript written especially for this reading. I know of no publication especially written to accompany this little poem.

Question: A friend of my Daddy who plays the flute, sent word to me that I should send for "A Poem for Flute and Piano" by Griffes. Would this make a good contest number and is it on the list? I have been playing flute for three years. My teacher told me that this is a most difficult number and he does not think that I am ready for it.—D. D., Denver, Colo.

Answer: The number you have mentioned is truly a fine one. However it is not on the Competition list. It is one of the most difficult solos that I know of and no doubt your teacher is right when he states that you are not ready for it. As a teacher of many years of experience, and a judge of some seven or eight years (at the National) I feel that I must caution my readers against picking out solos that are too difficult for them. It is much better to play a comparatively easy solo well, than to pick out one that is far too difficult, and then to make a mess of it. Please pardon me for the use of such a slang term, but honestly, nothing else seems to fit.

I believe that right here and now, I should send in a list of solos that are not impossible to play (for the average high school student) but at the same time are solos that any artist player

TILTING RIM MOUTHPIECE



Adjusts itself to the particular jaw formation of the player. A personal, "tilted" mouthpiece. There are vital differences in mouths. It is as ill-advised to expect players to use the same rigid mouthpieces as to wear the same size hat or shoes. Fitall produces amazing results in improved tone and added range. No more sore lips or muscle strain. When holding yourself with a rigid mouthpiece! Fitall used and recommended by professionals and teachers. Students should start right with Fitall. For cornet, trumpet, baritone, trombone. Dealers or direct. Send for circular.

FITZALL MOUTHPIECE MFG. CO.
255 Bell Park Blvd., Grand Rapids, Michigan

For greater progress in flute playing
use a

POWELL FLUTE

Used and acclaimed by America's
finest flutists



Send for folder.

Verne Q. Powell Flutes Inc.
295 Huntington Avenue
Boston, Massachusetts

FLUTES and PICCOLOS

that excel

H. BETTONEY

Columbia Model

Cadet

Accurate scale

Round, silvery tone—

Light, responsive
key action.

Write for catalog

or see your
dealer.

THE CUNDY-BETTONY CO., INC.
Boston, Mass.



The Excelsior and American Prep Band Instruments are acknowledged America's greatest value in the moderate price field any way you look at it. Made and guaranteed by the oldest manufacturers of band instruments in America for the School Musician. Send for free descriptive literature.

WILLIAM FRANK CO.
2033 CLYBOURN AVE.
CHICAGO
ILLINOIS



Send Your Renewal
Now!

The Big 3 AMERICAN MUSIC for ORCHESTRA

These works by America's first composers represent the true American music. Their popularity is attested by fine recordings and repeatedly successful performances on radio and at concerts.

MODERN AMERICAN MUSIC

*On The Trail from "Grand Canyon Suite".....	Ferde Grofé
*Mardi Gras from "Mississippi Suite".....	Ferde Grofé
Sob Sister from "Tabloid".....	Ferde Grofé
Indigo from "Three Shades Of Blue".....	Ferde Grofé
Alice Blue from "Three Shades Of Blue".....	Ferde Grofé
Heliotrope from "Three Shades Of Blue".....	Ferde Grofé
Blue Flame	Ferde Grofé
*Manhattan Serenade from "Manhattan Suite".....	Louis Alter
Manhattan Moonlight from "Manhattan Suite".....	Louis Alter
Metropolitan Nocturne	Louis Alter
*Deep Purple	Peter De Rose
Royal Blue	Peter De Rose
*Song Of The Bayou	Rube Bloom
Metropolitan from "Moods".....	Rube Bloom
*Street Scene	Alfred Newman
Valse Moderne	Ben Oakland
*Park Avenue Fantasy	Malneck-Signorelli
Midnight Reflections	Malneck-Signorelli
Caprice Futuristic	Malneck-Signorelli
*Nocturne from "Two American Sketches".....	Thomas Griselle
*March from "Two American Sketches".....	Thomas Griselle
Southology from "Improvisation".....	Joe Sanders
Small Orchestra \$2.00	Full Orchestra \$3.00

Mississippi Suite	Ferde Grofé
Metropolis	Ferde Grofé
American Bolero	Nacio Herb Brown
Study In Blue.....	J. D. Savino

Small Orchestra \$3.00 Full Orchestra \$4.00

CONCERT SERIES

*Over There Fantasie Based on World War Melodies....arr. by Ferde Grofé	
Small Orchestra \$3.00	Full Orchestra \$4.00
Apple Blossoms	Kathleen A. Roberts
Small Orchestra \$2.00	Full Orchestra \$3.00

SELECTIONS

Irene	McCarthy-Tierney
Rio Rita	McCarthy-Tierney
*Blossom Time	Sigmund Romberg
Tangerine	Carlo Sanders
Small Orchestra \$2.00	Full Orchestra \$3.00

*ALSO PUBLISHED FOR BAND

THE BIG 3 MUSIC CORPORATION • 152 W. 52nd St., New York
Comprising the catalogs of Robbins Music Corporation • Leo Feist, Inc. • Miller Music, Inc.

might include on a program. Following is a list of such numbers that are on the National List.

Anderson	Scherzino
Blavet.....	4th Sonate
Blavet.....	3rd Sonate
Debussy.....	2nd Arabesque
Francella.....	Call of Spring
Godard	Allegretto
Mozart	Minuet (arr. Moyse)
Donjon	Nightingale
Mozart.....	Concerto in D
Moliere.....	Andante Op. 69

Question: Written on a post card "Please send one of your complimentary finger charts for the flute."—A. R., Waukegan, Illinois.

Answer: Many such cards or requests for these charts have been sent without the enclosed self-addressed stamped envelope. We are sorry, but we can NOT send these charts unless the so mentioned envelope accompanies the request.

Question: Can you tell me of any way to overcome the windiness of my tone?—J. F., Ashtabula, Ohio.

Answer: Three such questions as the above were received during the past week. In the April, 1940 issue of THE SCHOOL MUSICIAN, we went into considerable detail concerning this question. See the reply to W. H. North, Muskegon, Michigan in the April column, also see the March 1940 issue.

Question: Three different times you have helped me and my friends in making important decisions regarding flutes, music, and repairing. Please believe me when I say that your advice to us has always proved to be just right, and that it has always been appreciated. Just now I am contemplating the purchase of a new flute. What would you recommend, and have there been any noted improvements in the making of flutes during the past six or seven years?

Answer: Our American manufacturers are ever striving to improve the flute, and I should say that they have improved it to a marked degree during the past six years or so. The fingering has of course remained the same except for the fact that on some of the very latest models, I have noticed that some of the more difficult trills and so called "harmonic fingers" seem easier to play. This has been accomplished through the use of better tools, as for instance they can now compress the silver into a tube that is much thinner and harder than that used many years back. Also greater care is exercised in cutting the embouchure, a very ticklish and important factor in flute making. This much I have said because I thought that it might be of interest to many of our readers. Your questions are so many that I have written you a personal reply, and I might add that I shall be glad to go into detail with any of you who are expecting to buy a new flute, should my advice or aid be desired.

Question: In some unaccountable manner, I have lost the lower joint of my flute. Do you suppose that I could have one made that would be satisfactory in every way?—R. D., San Antonio, Texas.

Answer: I would advise you to send the flute to the factory where it was made, and ask them to make a new one for you. If you don't know the maker's name, send the name engraved on your flute to me and it is possible that I'll be able to advise you further. A new one should be just as satisfactory as the original.

School Music in Review

John P. Hamilton

Band

"Overture" to the opera "Hubicka," by Friedrich Smetana, the founder of Bohemian national music. The score lists the composer as Bedrich Smetana which is news to this column,—the name is Friedrich Smetana, Dvorak's teacher.

The Overture opens with a short introduction in moderate four-four. This is followed by a three-four, moderato. A very expressive movement with a genuine Bohemian "lilt" in the clarinet melody. The bassoons have a duet part with the clarinets that is very effective. The score has a natural sign omitted for the second clarinet part, five measures before No. 36. The next movement is a two-two allegro under the key signature of Eb, yet the dominant preceding the change prepares for tonic F minor and actually introduces A major. The writer believes this entire allegro section shows the influence of Smetana's contemporary, Richard Wagner—it is a very dramatic part. Make full use of the expression, as marked in the eight measures preceding No. 72, then literally float into the opening theme, now used in A major. The same motive is used as a modulation into C major at No. 92, for development of the second section. A complete change of mood, key and time occurs at No. 142 Tempo di Polka. The Polka dies away with an echo effect in horns and baritones answered by oboes and cornets which modulates into a Bb major three-four moderato. The theme is a development of the opening three-four modulating back to "C" major for a condensed repetition of the introduction in "C". Then the motive of the first section is developed into a mighty ending. Put a lot of steam into the sforzando's on the closing allegro.

The dance character of Smetana's themes and their folk origin make them especially well adapted to school use. Arrangement by Graham L. Overgaard. Published by G. Schirmer, Inc., N. Y. Price Symphonic Band with full score \$8.00.

"Songs of Cornell" arranged by J. S. Seredy. This is not a medley but a group of seven of the most popular Cornell songs. The group consists of: Alma Mater; March On, Cornell; Cornell Victorians; Cornelian and White; Fight for Cornell; The Big Red Team; and Even Song. All are splendid examples of college songs. The parts are not difficult for a high school band and the arrangement is very effective. Published by Carl Fisher, N. Y. Price, full band, \$1.50.

"Orange Blossoms Selection" by Victor Herbert. The introduction is based on a typical Herbert motive. The first selection is "On The Riviera" (careful of the figure employing two sixteenths and a dotted quarter). The next selection is the beautiful waltz "A Kiss In the Dark," which is followed by "The Lonely Nest," "Then Comes the Dawning," "A Dream of Orange Blossoms," "This Time It's Love," and a concert finale employing "A Kiss In The Dark." Transcribed for band by Paul Yoder. Published by M. Witmark and Sons, N. Y.

Vocal

Boosey-Hawkes-Belwin, Inc., have a new and revised edition of Alfred Scott-Gatty's Operetta "Rumpelstiltskin." The

story is a familiar one from Grimm's Fairy Tales and uses four scenes. However, the settings are not elaborate, the entire production is within the scope of a progressive grade school music department. The music is exceptionally fine, especially the first dance in act one; the "Old King Cole" chorus; the treble duet, "I'm Sure There're Ghosts About"; the "Elves Dance" in the Fairy Scene; and the Prelude to the last scene. The operetta may be done without boys' voices in the chorus—still, the tenor and bass parts are very easy. If you're looking for a fine production for next spring, Rumpelstiltskin may fill the bill. Revised edition by Wayne Howorth. Price \$1.00 per copy.

"Nina" a Russian Folk Song arranged for eight part mixed, a cappella chorus, by E. Gnotov and M. Krone. A flashy selection, easy to learn and fun for listeners and performers. This column suggests a free interpretation—cut down to an andante at No. 33, pick up to a fast allegro at No. 45 and back to a slow tempo at No. 49. Return to the original tempo at No. 57 after a well graded accelerando at No. 53. Published by M. Witmark and Sons, N. Y. Price 15 cents.

"Nymphs and Shepherds," a four part mixed a cappella number, with divided alto, by the great seventeenth century Englishman, Henry Purcell. The verses are by Thomas Shadwell and W. S. Rothery. The arrangement by W. McNaught and M. Krone. The character of the piece is in perfect Purcell style—voice parts extremely well done. Better raise it one half step for performance. The soprano melody answered in the bass, page 7, is beautiful when well balanced. Published by M. Witmark and Sons, N. Y. Price 20 cents.

Miscellaneous

The Cundy-Bettoney Company, Boston, Mass., has a splendid group of new releases especially suitable for serious woodwind and brass performers.

"Concert Piece" by Heinrich Hoffmann. A difficult flute solo, based on an andante twelve-eight theme with interesting variations and brilliant cadenzas. The finale is a lively allegro two-four with beautiful arpeggio work concluding with a severe tonguing exercise in rapid sixteenths. Price \$2.25 with piano accompaniment. "Four Miniatures" by Carl Busch for flute and piano—"The King's Jester," "A Fairy Dance," "In Pensive Mood" and "Roundelay." All easy, melodic material. Price with accompaniment \$1.00. Two flute solos by the celebrated Thurly Lleurance: "Caprice" the melody of which is developed from a motive based on the scale of the Cheyenne Indian Flute. "Ranchita Twilight" a Spanish serenade. Both numbers are short, interesting and of medium difficulty. Price 60 cents each. "In a Happy Mood" by Carl Busch. A quintet arrangement for two Bb trumpets, Eb horn, baritone and trombone. An ideal program tune. Holds the interest from start to finish. All parts are very easy with the exception of a few A's and lip slurs for the first trumpet. Price \$1.25 with score.

"Spring Is Here," another Carl Busch number arranged for brass quartet, two trumpets, baritone and trombone. A

Volkwein's NEW BEGINNERS' FAVORITE

Band Book

By Geo. Southwell

A Collection of Easy Marches and Concert Music.

CONTENTS:

WELCOME—March	
OUR BAND—March	
THE PRIDE—Waltz	
SILVERTON—March	
SIR KNIGHT—March	
MOUNTAIN ECHO—Waltz	
SPARHAWK HUTCHINS—March	
ALAMOSA—March	
QUEEN BEE—Waltz	
LILLIE—Polka	
THE QUEEN—Serenade	
GLEN ROSE—Waltz	
GRAND ENTREE—March	
WAKE UP—Galop	
CASTLE ROCK—March	
LADIES BAND—Overture	

INSTRUMENTATION:

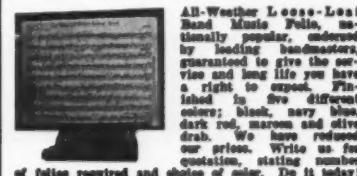
Piccolo in Db	Alto Sax
Eb Clarinet	Tenor Sax
Alto Clarinet	Drums
(Eb Cornet)	C Flute
Bass Clarinet	1st & 2nd Clarinet
Oboe or C Mel. Sax	Bassoon
Solo Cornet	1st Cornet
(Conductor)	1st & 2nd Altos
2nd Cornet	1st & 2nd Trombones
Solo Eb Alto	BC
Baritone BC	Baritone T. C.
1st & 2nd Trombones	Basses
T. C.	Sop. Sax
Solo Trombone T. C.	Baritone Sax
Bb Bass T. C.	Bell Lyra
(Bass Sax)	

Price 30c per book.

Order your copies today!

VOLKWEIN BROS., Inc.
632-634 Liberty Ave. Pittsburgh, Pa.

GODARD'S IMPROVED



DWIGHT W. GODARD
22 S. River St., Aurora, Ill. U. S. A.

EASY STEPS to the BAND

by Maurice D. Taylor
A beginner's method that gets results.

Swain's Music House
Mansfield, Pa.

showy selection, especially fine for baritone. Price \$1.00. "Three Little Pieces from Grieg" by Laurence Taylor, arranged for Flute, Oboe, Bb Clarinet, and Bassoon. "Prelude," a pretty andante and allegro. "Minuet," an easy intonation exercise for flute and oboe. "Simpli-cite" good for long tones and expressive playing. Price, with score \$1.75.

Sing, America! Sing!

The School Chorus As a Choral Club

Conducted by Jonathan Hammermeyer

The instructor-conductor of a chorus must be dynamic enough to weld his group into a unified whole, able to respond to his wishes, submerging individualistic tendencies to achieve the ideal of co-operative effort; which often necessitates the use of a formal presentation of facts, a dictatorial guidance in the acquisition of knowledge, a teacher dominated classroom situation. Therefore, some part of the choral class procedure should allow an opportunity for individual expression and creative activity.

Progressive educators suggest that one class period each week be devoted to the activities of a club.

The club should be formed and made to function, by the pupils. The meetings may be arranged for one class period each week, or, perhaps one meeting each month. If after school or evening meetings are most convenient, an occasional "open house" may be held at which parents, community leaders, and children from other classes may be invited. In addition to the usual retinue of club officers, committees need be appointed at each meeting to organize the activities for the following session.

Activities

A partial list of desirable activities includes: Lectures on composers' lives, folk music, history, and modern music, illustrated by soloists or records. Making a folk-type song. Acting the stories of songs or incidents in a composer's life. These few suggestions barely scratch the surface of topics that will grow out of each meeting.

A Sample Program

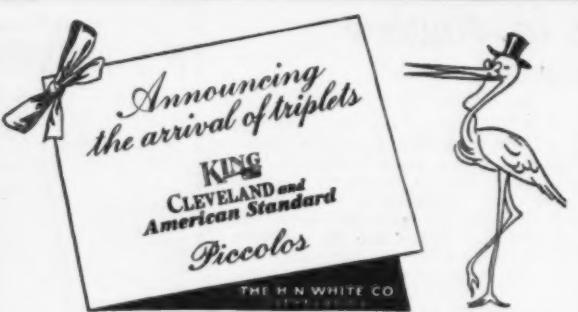
A brief description of an actual meeting the author attended should be helpful in organizing a similar project.

The class officers opened the meeting and dispensed with business to turn the meeting over to the program chairman who introduced the first speaker.

The first speaker pointed out the advantage of choral music as compared with purely instrumental music, and illustrated with recordings, the ease with which a listener could enter into the spirit of music with the assistance of meaningful words. No attempt was made to discredit instrumental music, rather to offer choral music as an effective road toward the appreciation of all music. The next speaker made a list of some twenty English words that offered resistance to a singer in certain rhythms and registers. Two phonograph records were used to demonstrate the means artists employ to overcome these difficulties. Then the speaker, a girl, gave a personal demonstration. The third and last speaker told the life story of Jean Sibelius and incidents concerning his tone poem "Finlandia." The "Prayer" movement was performed by a mixed quartet. The meeting was brought to a close with brief reports from the program chairman of the next two meetings.

Educational Values

The author fully realizes the extra work and responsibility involved in schemes such as this one, designed to



These three instruments are the pride of our Engineering Department. They are small but mighty. The rich, clear tones produced by the conical bore and the perfect balance of all three registers is an achievement to be proud of.

The Piccolo, as you know, is so small you can hardly see it in a band, but it can be heard above the largest bassoon. Piccolos must have a perfect balance of intonation. This can only be produced by the proper bore of body and location of tone holes. Our Tool and Die Department designed and built the finest precision machines to obtain this accuracy.

The KING Piccolo is outstanding, with its sterling silver head and embouchure plate. The body is made of the finest nickel silver. The keys and key tube are also of nickel silver. Springs made of gold spring wire. Shanks and screws of the finest steel drill rod. The key posts are silver soldered to rib plates which makes a perfect key support. The key levers are designed to give the quick, snappy action required on these instruments. Tone holes are silver soldered to body and braided on top to give a perfect seat for the key pad. All tone holes are reamed with special tools to insure a perfect bore. The shape and size of the embouchure or lip plate hole, is of great importance, and a special precision fixture was built to mill this hole to proper shape.

You will find the same superior quality of workmanship in these Piccolos as is found in all KING Instruments, resulting in perfection of tone and intonation and easy response... truly a remarkable instrument.

The CLEVELAND Piccolo is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The AMERICAN STANDARD Piccolo, built as a high quality instrument, has a brilliant tone and perfect intonation. This Piccolo is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	PICCOLO, Complete in Case	\$80.00
CLEVELAND	PICCOLO, "	70.00
AMERICAN STANDARD	" "	60.00

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The CLEVELAND Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The AMERICAN STANDARD Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

KING	FLUTE, Complete in Case	\$110.00
CLEVELAND	FLUTE, "	90.00
AMERICAN STANDARD	" "	80.00

The KING Flute is built with the same precision and workmanship as the KING. The head, however, is made of nickel silver instead of sterling silver.

The CLEVELAND Flute, built as a high quality instrument, has a brilliant tone and perfect intonation. This Flute is an exceptional value at this price.

— FLUTES TOO —
OUR FLUTES REPRESENT THE
HIGHEST VALUES IN EACH PRICE
RANGE — TRY THEM!

ca!

As a

ermeyer

a chorus
weld his

ole to re-
ing indi-
the ideal
en neces-
entation
in the
cher dom-
Therefore,
procedure
er individ-
vity.

that one
ited to the

and made
meetings
as perod
eting each
ing meet-
occasional
which par-
children
invited. In
o of club
pointed at
activities

ivities in-
ers' lives,
ern music,
s. Making
stories of
oser's life.
scratch the
ow out of

ual meet-
be helpful

the meeting
to turn the
chairman
r.

at the ad-
compared
ic, and il-
ease with
into the
stance of
was made
, rather to
ctive road
all music
t of some
ered resis-
rhythms and
rcords were
ans artists
difficulties
a personal
and last
of Jean
ng his tone
ver" move-
ed quartet
close with
n chairman

the extra
olved in
signed to

extend the pupils' active participation in music. However, the inclusion of such values as: Social sensitivity; growth in appreciation, through interaction with a meaningful musical environment; improved use of leisure time by sponsoring hobbies; growth in techniques of study and investigation; and, vocal development by means of concentration on problems of vocal utterance and the intrinsic learning that takes place during these pleasurable meetings, outweigh greatly, the extra hours of teacher planning and preparation.

The A. B. A. Forum

When, and if, you read these notes, Christmas festivities will be behind us, and the other great event of the year will be only a matter of six weeks or so ahead. The period of family reunion naturally leads up to the reunion which takes next place in our affections, the annual convention at Madison next month.

Have you all made advance arrangements to assure your attendance? Remember that during the past months a lot of hard work has been undertaken by the local committee to insure, as far as is possible, that every arrangement is made for your comfort, enjoyment and entertainment during the four hectic days which the convention runs. The final reward of all this hard work depends upon YOU. Only a bumper attendance can make for the full success which all those who have worked so hard have a right to expect.

Reiteration has its uses, and I here repeat the request that all manuscripts for consideration of inclusion in the gala concert program be in Ray Dvorak's hands as early as possible. If yours isn't yet mailed, mail it today, please.

Again this month, we find new honors chosing members of the A. B. A. The W. P. A. has allocated the sum of \$32,983 of the necessary \$53,624 for erecting a bandstand in Butte, Montana, and, because Butte and Sam Treloar are synonymous terms, insist that the building be known as the "Treloar Amphitheater," no small compliment to our genial frère. Just as Archie McAllister ("Mac" to you) has made the Joliet High School band a more famous institution than the one just outside the city with the nice high walls, so, when we think of Butte, we link it with the Butte Miners band, rather than with the Anaconda mines.

Which reminds me that I received a copy of a very fine All-American Patriotic concert staged by the Joliet Twp. High School band, made up of 15 numbers, with the younger Archie McAllister conducting his Military band in three of them.

At time of writing, the "get-together" of the mid-western group is four days away, and if any of you birds who could get there failed to do so, you missed something real good. Some years ago I happened to be house guest of the delightful VanderCook couple when one of these affairs was staged in my honor. I will never forget the wonderful time I had, nor the look of agonized joy (contradictory, but true) on Van's face when he finished coughing after the first swallow of the special cocktail concocted, I think,

HERE IS NO SUBSTITUTE FOR EXPERIENCE

HOLTON

Band Instruments

AS LOW AS
\$85

The name of Holton has stood as a beacon through 42 years of uninterrupted manufacture of quality band instruments.

In 1941 one bold fact stands out as unchangeable as time itself. *There is no substitute for experience in building fine musical instruments.*

That's why musicians say of Holton brasses, "There are no finer instruments at any price."

Resolve today to try a Holton at your music dealer, or write for our catalog.

FRANK HOLTON & CO.
114 N. Church Street
ELKHORN WISCONSIN

To have a Happy Successful New Year

*Give Yourself a Fair Start
Buy a Dependable Flute and Piccolo*

If the initial price is slightly higher
So is the quality . . .

Flutes and Piccolos of
Sterling Silver—Gold—Platinum

Made by highly specialized craftsmen
Expert repairing all makes

Free catalog on request.

Master
Craftsmen
since 1888

WM. S. HAYNES
Founder
WM. S. HAYNES CO.
Est. 1888

108 Massachusetts Ave.
BOSTON, MASS.

HAMILTON

MUSIC STANDS

STILL THE BEST BUY

JUST OFF THE PRESS

Harry L. Alford's Last Composition
"A STEP AHEAD MARCH"
 Proclaimed by leading Bandmasters as
 Mr. Alford's finest work.
 Price \$1.25
 ORDER YOUR COPY TODAY!



• No program is complete without one or two novelty numbers injected to pep up your audience. Novel sound effects, unique harmonizations, will capture the attention of listeners. Students will enjoy playing.

I'll Be Swinging Tonight, Alford's latest arrangement, is a comedy number designed to get the band off the stage. The latest and best of its kind ever written.

This book, a catalog of novelty and comedy ideas, is yours for the asking. Includes sample parts. Send for this FREE book today! Write—

HARRY L. ALFORD, 190 N. State St., Chicago, Ill.

NOW READY

1st Movement—SYMPHONY IN C MINOR—

By Ernest Williams

(1941 National Contest List—Class A Bands)

Standard Band—Inclnd.	Full Score.....	\$6.00
-----------------------	-----------------	--------

Concert Band—Inclnd.	Full Score.....	7.00
----------------------	-----------------	------

Symphonic Band—Inclnd.	Full Score.....	8.00
------------------------	-----------------	------

REVOLUTIONARY FANTASY—

Ernest Williams

(1941 National Contest List of Suggested Numbers)

For Band

Standard Band	\$3.50
---------------------	--------

Concert Band	5.00
--------------------	------

Symphonic Band—Inclnd.	Full Score.....	8.50
------------------------	-----------------	------

For Orchestra

Set 1—Inclnd. Score	\$4.00
---------------------------	--------

Set 2—Inclnd. Score	6.25
---------------------------	------

Set 3—Inclnd. Score	7.50
---------------------------	------

ERNEST WILLIAMS SCHOOL OF MUSIC

Bx 162, Lefters Station

Brooklyn, New York



Let master teachers guide and coach you by mail. Endorsed by Padewski. Successful lessons are simple and complete.

* YOUR INSTRUMENT—Sample lessons sent. Check course: Piano, Harmony, Voice, Public School Music, Violin, Trumpet, Mandolin, Guitar, Saxophone, Clarinet, Accordion. Surprisingly low cost. Easy payments. FREE catalogue. Parent's signature must accompany inquiry.

Write Dept. 102-U, 1525 East 53rd St., Chicago.

UNIVERSITY EXTENSION CONSERVATORY

PANELLA MARCHES

Solid, Snappy, Melodious, Well-Arranged

On the Square American Red Cross
 Mothers of Democracy University of Dayton
 Our Fighting Men The Fez - Our Joe
 Band 75c

FRANK A. PANELLA, Pub., Crafton, Pa.

by Rusty, whose particular charge I was. I was wined and dined, toasted and "roasted" as never before or since, and the memory lingers on. After the coming festal evening, I expect to receive quite a slew of constructive suggestions toward making the Madison convention a "wow", and with that gang, it will surprise me if mischief doesn't find a place somewhere.

During the next few weeks you will be

receiving full details of what is planned, together with hotel, transportation and other arrangements for the convention. We look for a record attendance of the ladies, also, and can assure both you and them a memorable four days.

I trust that everybody's Christmas was as happy as I hope mine is going to be, and that 1941 will bring peace, plenty and prosperity to all of us.—Dick Hayward.

Trade Winds

Origin and Uses of the Bell Lyra

Even though the Germans used a Glockenspiel thirty or more years ago, the Bell Lyra is of comparative recent invention. The Germans were, in fact, the first to use the bells on a staff with marching bands. The original German Glockenspiel had steel bars mounted in a single chromatic diatonic scale. The player, however, carried extra bars in a small case at his side to change the scale by replacing certain bars to conform to the composition. The object, of course, was to hold down the weight of the instrument.

In 1927, Dr. A. A. Harding, Director of Bands at the University of Illinois used two of the German Glockenspiels and was the first to mount the bars chromatically.

In 1930, while President of the Ludwig & Ludwig Company the writer designed the first all aluminum chromatic Bell Lyra with a complete two-octave chromatic scale, twenty-five bars, to conform to the scale of the B flat cornet. This made possible the entire range that may be called upon in the marching bands. The instrument is built so that it may be used as orchestra bells in either concert band or orchestra.

Glockenspiel was not considered a good name for it, therefore the coined word, Bell Lyra, was created for the modern instrument.

The Bell Lyra, as well as the original Glockenspiel, is carried in a strap holster, slung over the right shoulder, the supporting staff steadied with the left hand. The player uses only one mallet to play one or two notes in a bar with considerable force. The bells are capable of a volume penetrating over a fifty to sixty piece band.

Originally there were no Bell Lyra parts. Thus it was necessary for the player to use the B flat cornet part and play the melody one tone lower than written. Publishers now have recognized the Bell Lyra as a standard band instrument for marching bands and include Bell Lyra parts written in C.

There have been requests for a Bell Lyra built in B flat so that the solo cornet part could be used without transposition. We do not consider that practical for two reasons. First, it is not possible for the player to read any part at sight on the street. Second, the B flat instrument could not be used as standard orchestra bells in the concert band or orchestra playing regular band bell parts. In addition, the B flat instrument would not be able to play the bell lyra parts that are included with modern marches and written in C without transposition. We earnestly recommend, therefore, that the standard C Bell Lyra be used.

In answer to repeated requests, we have placed on the market an eighteen-bar Bell Lyra one and one half octaves from C to F. The main advantage of this instrument is the slight reduction in weight. We consider this scale satisfactory but a little limited. Therefore, we have also designed a twenty-two bar instrument from C to A. The upper four notes are very important and should be included. We consider the twenty-two bar scale the most practical for general use because the lower three bars of the twenty-five bar instrument are used but seldom.

There is very little difference in weight between the eighteen and the twenty-five bar instruments. They range as follows:

The 25 bar A to A instrument weighs 12 pounds.

The 22 bar C to A instrument weighs 10 1/2 pounds.

The 18 bar C to F instrument weighs 9 1/2 pounds.

The shoulder strap, similar to a flag carrying holster, is by far the most practical since it gives the player ample vision while steady the staff with the left hand. The so-called harness suspended by the shoulder with the entire instrument suspended on this frame and directly in front of the player using two mallets is not the correct effect or intent of the Bell Lyra in the marching band. Rapid execution is not required. The bell tones ring out and tend to intermingle, creating a jangling effect if rapid passages are attempted. This harness detracts from the instrument and is very difficult to use on the march. The correct marching position for the instrument is in front of the band. One or two players in a band of forty to sixty may be used. Specially arranged harmonized parts are recommended when four or more players are used.

Audre Stong, Director of the famous Pasadena Rose Festival Band, has made some of the finest arrangements for Bell Lyras that I have ever heard both for concert and marching bands. The possibilities of the instrument have by no means been exhausted. They are very effective on the street and in concert. Bands should not be without them.

Bugle Bells

Bugle Bells are made with eight bars and are very effective in the drum and bugle corps. The eight bars tuned to the four note arpeggio of the G bugle, D-G-B-D, and the six note arpeggio of the D Piston Bugle, D-F-G-A-C-D-E. Two or four bugle bells are used in the standard corps. Ladies or Junior corps often use bugle bells in place of bugles with excellent results having eight to twelve sets comprising a bell corps.—Wm. F. Ludwig.

is planned,
ertation and
convention.
ance of the
th you and

ristmas was
going to be,
ace, plenty
—Dick Hay-

Leona May Smith will

Help You with Your Cornet

Send questions to 1666 Linden Street, Brooklyn, N. Y.

Due to the accumulation of correspondence, I am omitting the usual biographical sketch of a great cornetist and am devoting this month's column exclusively to answering two questions which, in my opinion, are of general interest.

Question: My range from F on the last line of the treble staff is very weak and uncertain. My lower jaw is undershot and for the last few weeks I have been playing with my lower jaw moved forward until my teeth come together evenly.

DRUM HEADS

Especially priced and durable for School band and orchestra drums.

Ask your dealer for

"AMRAWCO" ECONOMY HEADS
AMERICAN RAWHIDE MFG. CO. CHICAGO

Am I correct in doing this? It seems that when I play this way I use more of the lower lip and less of the upper. Will this make for easier playing and added range? You once wrote that scale studies are ideal for building up one's register. Do you mean that playing scales will add to my range? What is meant by "diaphragmatic" support? I am becoming discouraged as I have been playing for about eight years and it seems that I should be playing with greater ease and with a higher range for that length of time. My technique is quite good and I could play many difficult solos if I were not handicapped by my upper register.—W. K., Tomah, Wis.

Answer: The method of playing that you describe in the foregoing is absolutely correct and, if practiced properly, should in itself result in easier playing and added range. Scale studies, when played correctly, do increase the range. I suggest that you practice the lower tones softly and when ascending the scale increase in volume with a corresponding support of the diaphragm. The use of the diaphragm is entailed in correct breathing! We control our breathing through the use of the diaphragmatic (stomach) muscles. In supporting the tone, these muscles become tense.

Question: The cornet players of my school band have so much trouble playing clear tones on the notes above E in the fourth space. I tell them to be sure to tongue the notes, but still the tones sound as though they were being squeezed out of the cornet. Could you tell me what to do in order to overcome this situation and improve the high tones?—P. Y., Illinois.

Answer: In order to develop that much needed strength (evidently lacking in your cornet section), emphasis must be placed on the proper use of the diaphragm. As the player plays an ascending passage, the muscles of the diaphragm must be tightened in order to support the tone without undue strain on the lip muscles. It is because the lip muscles are straining without diaphragmatic support that the tone becomes pinched. Practicing scale exercises softly, gradually using more volume and strength on the higher tones will tend to strengthen the muscles and will result in a vast improvement of the tone quality. However, when these exercises are played, care must be taken to avoid producing the high tones by just "blowing" harder. The tone and attack must always be under perfect control in conjunction with the correct support from the diaphragm.

I purposely grouped the two foregoing letters together because of the similar difficulties involved. My next column will deal exclusively with correct breathing as I am certain that a great portion of the problems faced by students and supervisors would be solved through the use of the correct diaphragmatic support.

THESE QUALITY REEDS ...Will Step Up Your Every Performance!

"I'm Neal!... My low price is first and for players who cannot afford high price reeds and want quality."

POPULAIRES ... A NEW REED!

Here's the newest member of the Haccaford Reed family. Star players of "name bands" who have tried it praise its quality and thrifty price. Everyone says "you've got something there", and you will too.

"Try Me!... I'm That SCIENTIFICALLY Made Reed that gives 100% Performance."

ISOVIBRANT

Yes, ISOVIBRANT has been a favorite for a long time because it offers clear, powerful and true tones with less effort. Comes in ten playing strengths, carefully graded. It is sold in Hygenics Safety Tubes of 4 specially selected reed-end, in boxes of 12 or 25 reeds.

"I'm King of the Reed World for Quality!"

"MY MASTERPIECE"

—acknowledged the world's finest reed!

Here's the pre-eminent choice of the world's finest players. Produced by Mario Margherita foremost reed expert, in a variety of strengths, and two cuts, Artist and professional. You'll play your best when you play the best reed, the King of reed quality.

A. J. LEONARD & SONS
FRENCH AMERICAN REED Co., Inc.
1658 Broadway
New York City

NEW... for BAND

WHEN GOOD FELLOWS GET TOGETHER

(Stein Song)

By Frederick Field Bullard
Arranged by Mayhew Lake

A favorite of male choruses and male soloists for years, this rousing number is now available for band. This excellent arrangement by a nationally known bandleader may be programmed for concert use or may be used to accompany the song.

Standard Band (36 Parts and Cond. Score) \$1.00
Symphonic Band (58 Parts and Cond. Score) 1.50
Extra Score, 25c Extra Parts, each, 10c

NEW Arrangements of..

GOIN' HOME

From Largo of the New World Symphony
Dvořák-Fisher

Arranged by N. Clifford Page

E-flat Alto Saxophone and Piano..... 50
E-flat Alto Clarinet and Piano..... 50
B-flat Soprano Saxophone and Piano 50
B-flat Tenor Saxophone and Piano..... 50
B-flat Cornet and Piano..... 50
Trombones (Treble Clef) and Piano..... 50
Baritone (Treble Clef) and Piano..... 50

OLIVER DITSON CO.

Theodore Presser Co., Distributors
1712 Chestnut Street, Philadelphia, Pa.

Terms of Subscription

Per year \$1.00 2 years \$1.50

Foreign, per year \$1.50

Group Subscriptions — U. S. Only

Ten to 20 yearly subs on a single order, 75c each. Twenty or more yearly subs on a single order, 60c each. Subscription orders accepted only when fully covered by cash. The SCHOOL MUSICIAN is published monthly except July and August. Mailing date generally the 10th of the date month. Single copies by mail, 20c. Ten or more copies, 15c each.

Return this coupon at once with a one dollar bill for a full year's subscription, or renewal, and a copy of the Music Dictionary, which will be mailed to you postpaid, immediately. This special offer is for this month only.

Name

Address

Town State

Return this coupon at once with one dollar bill for a full year's subscription.

a Composers' Dictionary (Part 5)

Musical Terms, from English to Italian

Compiled by Francis Howard McKay, Composer and Arranger

HALF—mezzo, mezza
 HALF LOUD—mezzo forte (*MF*)
 HALF SOFT—mezzo piano (*MP*)
 HALF STEP—diatonico
 (in) HALF VOICE—(*a*) messa voce
 HALTING, LAME, LIMPING—soppicante,
 soppicando; (in halting manner)
 lamely—soppicone; with lameness—con
 soppicamento
 HAMMERED—martellato; (in hammered
 manner)—martellatamente
 HAMMERING—martellante, martellando
 (the) HAND—(il) mano; right hand—
 mano destra (*M.D.*); left hand—mano
 sinistra (*M.S.*)
 HAPPILY, CHEERFULLY—allegramente
 (with) HAPPINESS, CHEERFULNESS—(con)
 allegreza
 HAPPY, CHEERFUL, GLAD—allegro
 HARD—duro
 HARDLY (in hard manner)—duramente
 (with) HARDNESS—(con) durezza
 HARDLY—arditamente
 (with) HARDNESS—(con) arditezza
 HARDY—ardito
 HARLEQUIN—arlecchino
 HARLEQUINADE—arlecchinata
 HARMONIC—armonico
 (the) HARMONICA (mouth harp)—(la)
 armonica
 HARMONIOUS—armonioso
 HARMONIOUSLY—armoniosamente
 (with) HARMONY—(con) armonia
 (the) HARP—(l') arpa
 HARP STYLE (arpeggiated)—arpeggiato
 HARPIST—arpista
 HARSH—arcano
 HARSHLY—arcaignamente
 (with) HARSHNESS—(con) —arcignezza;
 with harshness, asperity—(con)
 asprezza
 (in) HASTE—(in) fretta; with haste—
 (con) fretta
 HASTENED—affrettato
 HASTENING—affrettante, affrettando
 HASTILY—affrettatamente
 HAUGHTILY, LOFTILY—altero, altiero
 (with) HAUGHTINESS—(con) alterezza
 HAUGHTY—altero, altiero
 HEAD OVER HEELS (topsy turvy)—
 capopiede

HEAVILY—pesantemente
 (with) HEAVINESS—(con) pesantezza
 HEAVY—pesante
 HELD (for full time value)—tenuto
 HEROIC—eroica, eroico
 HEROICALLY—eroicamente
 (with) HEROISM—(con) eroismo
 HESITANT—esitante
 HESITANTLY—esitantemente
 HESITATINGLY—esitando
 (with) HESITATION—(con) esitazione
 HOARSE, HARSH—rouco
 HOARSELY, HARSHLY—raucamente
 (with) HOARSENESS, HARSHNESS—(con)
 raucedine
 HOLD (for longer than time value)—
 fermata; indicated by this sign
 HOLDING—tenente, tenendo
 HOLDING BACK—kept waiting—trattenuto;
 delaying—indugiando
 HUMMING—with closed mouth—(con)
 bocca chiusa
 (with) HUMOR—(con) umore; in good
 humor—in buon umore; with bad hu-
 mor—(con) malumore
 HUMOROUS—umoroso
 HUMOROUSLY—umorosamente
 (in) HUNTING STYLE—alla caccia
 HURRIED, HASTENED—affrettato
 HURRIEDLY, HASTILY—affrettatamente
 HURRYING, HASTENING—affrettante,
 affrettando
 (the) HYMN—(l') inno; like a hymn—
 allo inno
 IMITATING—imitante, imitando
 (with) IMITATION—(con) imitazione; in
 imitation—in imitatione
 IMITATIVE—imitativo
 IMITATIVELY—imitativamente
 IMMEDIATE—immediato
 IMMEDIATELY—immediatamente, tantosto
 IMMENSE—immenso
 IMMENSELY—immensamente
 (with) IMPATIENCE—(con) impazienza
 IMPATIENT—impaziente
 IMPATIENTLY—impatientemente
 IMPERATIVE—imperativo
 IMPERATIVELY—imperativamente
 IMPERIAL—imperiale
 IMPERIALLY—imperialmente

(with) IMPERTINENCE—(con) imperti-
 nenza
 IMPERTINENT—impertinente
 IMPERTINENTLY—impertinentemente
 (with) IMPETUITY—(con) impetuosità
 IMPETUOUS—impetuoso
 IMPETUOUSLY—impetuosamente
 IMPLORING—implorante, implorando
 (with) IMPORTANCE—(con) importanza
 IMPORTANT—importante
 IMPORTANTLY—importantemente
 IMPROVISED—improvvisato
 (with) IMPUDENCE—(con) impudenza
 IMPUDENT—impudente
 IMPUDENTLY—impudentemente
 IMPULSIVE—impulsivo
 IMPULSIVELY—impulsivamente
 IN ANCIENT STYLE—all'antico
 IN ANGUISH—in angoscia
 IN CHAMBER MUSIC STYLE—allà camera
 IN DANCE STYLE—da ballo
 IN FUGUE STYLE—allà fuga
 IN HARF STYLE—arpeggiando
 IN HASTE—in fretta
 IN HUNTING STYLE—allà caccia
 IN MARCH STYLE—allà marcia
 IN MILITARY STYLE—allà militare
 IN POPULAR STYLE—in modo popolare
 IN THE MANNER OF (in the style of)—
 alla, allo
 IN THE SAME MANNER (the same)—simile
 IN THE SAME TIME—stesso tempo
 IN TIME—*o tempo* (*tempo*)
 INCISIVE (cutting, sharp, keen)—incisivo
 INCISIVELY—incisivamente
 INCONSOLABLE—inconsolabile
 INCONSOLABLY—inconsolabilmente
 INCREASING (growing louder)—crescente,
 crescendo (*cresc.*)
 INCREASINGLY—(in modo crescente)
 INDISTINCT—indistinto
 INDISTINCTLY—indistintamente
 INFERNAL—infernale
 INFERNALY—infernalmente; diabolically
 —diabolicamente
 INFLEXIBLE—inflessibile
 INFLEXIBLY—inflessibilmente
 INPURIFIED—infuriato
 (with) INNOCENCE—(con) innocenza
 INNOCENT—innocente
 INNOCENTLY—innocentemente
 (with) INSISTENCE—(con) insistenza
 INSISTENT—insistente
 INSISTENTLY—insistentemente
 INSISTING—insistendo
 (with) INSOLENCE—(con) insolenza
 INSOLENT—insolente
 INSOLENTLY—insolentemente
 INSTRUMENT—strumento
 INSTRUMENTAL—strumentale
 INTENSE—intenso
 INTENSELY—intensamente
 (with) INTENSITY—(con) intensità
 INTENT—intento
 INTENTLY—intentamente
 INTERLUDE—intermezzo, intermedio
 (the) INTERPRETATION—(l') interpre-
 tazione; with good interpretation—con
 buona interpretazione
 INTERPRETED—interpretato; well inter-
 preted—ben interpretato
 INTIMATE—intimo, intima
 INTIMATELY—intimamente; most intimate
 —intimissimo
 (the) INTONATION—(l') intonazione
 INTREPID—intrepido
 INTREPIDLY—intrepidamente
 (the) INTRODUCTION—(l') introduzione
 INVARIABLE—invaiabile
 INVARIABLELY—invaiabilmente
 (with) IRE—(con) ira
 IRONIC—ironico
 IRONICALLY—ironicamente
 (with) IRONY—(con) ironia
 IRREGULAR—irregolare
 (with) IRREGULARITY—(con) irregolarità
 IRREGULARLY—irregolarmente

(like a) JESTER—(allo) burlone
 JESTING, FACIOUS—burliero
 JESTING—burlante, burlardo
 (with) JESTING—(con) burla
 JOCOSE—giocoso
 JOCOSELY—giocosamente
 (with) JOCOSITY—(con) giocosità
 JOCUND—giocondo
 (with) JOCUNDITY—(con) giocondezza
 JOCUNDLY—giocondamente
 JOKING (in jest)—giochevole
 JOKINGLY (in joking manner)—giochevolmente

JOVIAL—gioviale
 (with) JOVIALITY—(con) giovalità
 JOVIALLY—giovialmente
 (with) JOY—(con) gioia
 JOYOUS—gioioso
 JOYOUSLY—gioiosamente
 JUBILANT—giubilante
 JUBILANTLY—giubilantemente
 (with) JUBILATION—(con) giubilazione, giubilo
 JUST (exact, accurate)—giusto; precisely
 —giustamente; with exactitude—con giustezza

Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Quite a number of students, including several of my pupils here in the Zone, have asked me to explain the relative difficulty of the various brass instruments of the band. I have hesitated to express my opinion on the subject because the question of difficulty is a moot one. That is, the question lends itself to as many answers as there are performers on these brass instruments. One cannot say that this instrument is quite easy to play in comparison with that instrument without evoking a violent "Is that so?" from the performer on the "easy" instrument.

In the course of my career as performer and teacher I have played professionally all the brass instruments of the band. In that way I have, through experience, had close enough contact with the brass to be thoroughly familiar with all the skeletons in each one's closet. In measuring the relative difficulty of the brass instruments I have in mind solely the mechanical difficulties of each. All instruments are somewhat difficult to play; no instrument plays itself.

For many years I was thoroughly convinced that the trombone was the most difficult of the brass instruments. And then for two years, while at the Army Music School in Washington, I had to play the French Horn. THERE, boys and girls, is the meanest and yet the most beautiful of all brass instruments. It is treacherous! Just about the time you think you have it conquered it ups and says, "Oh, yes?" and you're left gnawing your violated ego.

Second to the French Horn is my own beloved Trombone. A good trombonist has to do about twice as much practice as a Cornet or Baritone player, primarily because a contrivance whose natural speed limit is around ten miles an hour has to keep pace with an instrument whose cruising speed is around twenty miles an hour.

As to the Cornet and Baritone, although the Cornet more often has more notes to play, I believe that the comparative mechanical difficulty of the two is a toss up. It is a far easier job teaching the Cornet or Baritone than it is teaching the Trombone.

That leaves the Bass near the bottom. I know that such a position will evoke a lot of irate declarations, but at least I'll have a bit of fun hearing the squawks. I played first chair Bass one season in the Galveston, Texas Municipal Band. Although I had never before fooled with the Bass, I had absolutely no trouble. To a good Baritone player a Bass offers a chance to rest.

I almost forgot to say something about the E_b Alto; but perhaps this hybrid doesn't rate serious consideration. Place a fairly good second chair Cornetist on Alto and in a week's time he'll eat it up.

All musicians are not without a sense of humor. On a manuscript recently submitted to a conductor for examination, a Los Angeles composer had written: "Key of D-minor—more or less!"—Pacific Coast Musician.

Here lies the body of "Suicide Ray." Who died maintaining his right of way? He was right, dead right, as he sped along. But he's just as dead as if he'd been wrong.—Scholastic.

145 UNIFORMS
Beautifully Pictured in COLORS

Two Style Books

No. 460
 52 Uniforms for School, College, University Bands

No. 440
 98 Uniforms for Municipal, Legion Bands and other Uniformed Organizations

CLOTH...
 60 Shades
 12 Qualities

If desired, we will DESIGN uniforms especially for you. School and Band Banners. Flags, Throwing Flags. • Special Folder in Colors.

DeMOULIN Bros. & Co.
GREENVILLE, ILLINOIS

SNAP

THAT MAKES JUDGES LOOK - AND AUDIENCES LINGER

Give your band SNAP uniforms that start with LIFE! M-L uniforms will do it—quality tailoring and unusual style! Judges always take a second look—audiences applaud. With M-L uniforms you have SNAP and SUCCESS.

UNIFORMS
by Maier-Lavaty

2162 Lincoln Ave., Chicago

WRITE TODAY
 FREE: New style book is yours for the asking. Dept. S

You'll step out in style with

UNIFORMS
 Tailored-to-order
 Made for YOU.
 By
 This famous house
 YE JOLLY TAILOR and his organization of skilled craftsmen offers you the same standard of UNIFORMS that has always characterized civilian clothes of this nationally known firm.
 Why not the BEST for YOUR band?
 Write for our Catalog.

S. W. Price & Co.

Largest Tailors in the World of GOOD
 Made-To-Order Clothes.
 327 West Van Buren Street, Chicago, Illinois

UNIFORMS

Specializing in Designing
 EXCLUSIVE
 Band and Orchestra Attire

Tell us what you have in mind. We will design and submit sketches and designs.

Marcus Ruben, Inc.
 Dept. 61, 625 S. State St.
 Chicago, Illinois

UNIFORMS For School Bands

Made to your measure with Fit, Style and Comfort.
 — Union Made —
 Send for New Color Catalog 367-B
 Sample Cloths and Prices.
 Uniforms for all organizations
The Pettibone Bros. Mfg. Co.
 Cincinnati, Ohio

*Out in
Front...*



**THAT'S WHERE
UNIFORMS
by Gelhaar
WILL PUT YOUR BAND**

**WRITE FOR FREE
1941 CATALOG
|| Showing Uniforms
in Colors ||**

GELHAAR COMPETITIVE PRICES
UNIFORM COMPANY
KANSAS CITY, MISSOURI

Feature Your Band in
**LILLEY-AMES
UNIFORMS**

**Snappy! Effective!
Colorful!**

**Write for
Catalog No. 373A**

**The LILLEY-AMES CO.
COLUMBUS, OHIO**

America's Leading Uniform Tailors

**The 1941 CRADDOCK
Bandsman**



* A veritable "library" of smart, distinctive styles for band and drum major uniforms and accessories. More than 200 illustrations — many in full color. You'll want this Style Book as a permanent "reference manual"—and for your guidance when buying uniforms. Write TODAY for your FREE copy.

**THE CRADDOCK UNIFORMS
CRADDOCK BLDG., KANSAS CITY, MO.**

UNUSUAL VALUES IN BAND ACCESSORIES

Dress up your band with:

Citation cords
Shako Pompoms
Cross-Cross adjustable white band belts
Upright and drooping coque plumes
Cap Eagles with special school letters
etc.

Write for price list.

**BRUNSWICK UNIFORM & EQUIPMENT CO.
17 East 42nd Street, New York, N.Y.**

**The School Orchestra
Stakes Out Its
Claim**

(Continued from page 12)

which are, as one clever director said, "solo and a capella!" as far as music is concerned.

The accompanying table shows how judges' ballots would be classified with such a set-up.

In other words, a student of a first class (AA) instrument getting a second division rating could rank as high in musicianship as a student of a second class instrument (A) getting a first division rating from the judges.



Geraldine Belcamper, left, and Beverly Morris, string bass players under Miss Green's direction, get a few pointers from the "studio copy" of *THE SCHOOL MUSICIAN*.

A student of a third division instrument getting a first place rating would rank in the second division musically, etc. Both the judge's rating and the final musicianship ranking would be announced. This would give the student his ranking both in his own group of like-contestants and in his relationship to all the students in all groups playing in the contest.

Then, if a boy or girl wants to take an easy instrument and win nationals in a couple of years he won't be able to high-hat the real musician who under the present system ranks below him.

And hereafter when we see high school violinists working on the Mendelssohn, the Saint-Saens, the Lalo, the Wieniawski, the Bruch and the Vieuxtemps concertos, let us not in the same breath compare them as musicians with the marimba player or the baton twirler.

**W.T. ARMSTRONG
Flutes**

Of Unsurpassed Workmanship
and Musical Perfection...

*Experience
New Thrills
in Scale
Accuracy*

- VIBRANT
- GLOWING
- ALIVE

*...Instruments You Will
Cherish for Years to Come*

Priced
from
\$80 to \$110
Complete
with Case

EXCLUSIVE NATIONAL DISTRIBUTORS
TARG & DINNER, Inc.
Established 1895
425 S. Wabash Ave. Chicago

Get Your Volume 11



Only a Few Copies Left!

They'll "Go" on the First Orders Received

Handsome bound, stiff cover, durable binding fabric, with gold lettering. Contains the complete musical year of issues, September, 1939 through June, 1940. Send your order at once for this volume to avoid disappointment. Only a limited quantity have been made up. Still a few copies available of volume 8, Sept., 1939-June, 1937.

All orders will be filled on the basis of "first come, first served." These volumes are offered at a low price, strictly cash with order, no bookkeeping. Each volume, \$2.50, plus 15¢ for postage. Order today sure!

The SCHOOL MUSICIAN
230 N. MICHIGAN AVENUE, CHICAGO, ILLINOIS

Band For Sale

(Continued from page 18)

band (cornet, upright alto, trombone, clarinet, and tuba); classic woodwind quintet (horn, oboe, bassoon, clarinet and flute); flute quartets; instrumental jazz quartet (clarinet, vibes, drums and guitar); saxophone choir; classical piano duos and duets; accordion trio; string quartet; boogie woogie piano team; tap dancing solos; jazz band (14 pieces and girl vocalist); Swing Wedding (novelty). The more serious band music including both descriptive and absolute, is presented as Part One. In this way, we are, at the same time, catering to the varied tastes, acquainting the audience with different types and giving those "fiddle-band" enthusiasts an opportunity to hear the more serious music. For even though you might have secured the interest and backing of the majority of the community, it must be realized that the public is a heterogeneous group with heterogeneous tastes, so we must sustain their enthusiasm by our offerings. Why, if you use these solid and simple principles, they might even accuse you of being a genius,—at least you will be doing your job well and will have enlisted more

boosters, consequently be better "selling" your band.

Straight Money Making Schemes

There are a number of money making schemes which sound quite silly, but when managed correctly are effective. In addition to sponsoring some reliable commercial carnival or circus-like troupe, some schools have succeeded in staging their own carnivals which, although often "hammish," attract crowds of interested boosters. Often an effective pageantry can be given by combining the dramatic department and perhaps having some visiting bands participate. Music festivals, usually incorporated with some form of contest, can be done in a number of different ways. Remember, however, that good and thorough publicity is necessary to the success of any of these ventures. A most appropriate project is to employ (quite often the managers will donate it) a moving picture theater for a day or two and present a good show. There are, unfortunately, many fine musicals and productions built around the biography of some music composer or having fine music in them which never see the better theaters. These are not usually very expensive reels and will be in the mood and taste of the sponsorship.

I am not strong for such little projects as candy sales, doughnut sales, etc., as the sums derived are usually too insignificant and these projects are often as much trouble as larger affairs. The Minstrel Show idea seems to be a bit out of date but a band does have the opportunity to sponsor the appearance of a concert band or orchestra or some lyceum course which is very appropriate. There are a number of manufacturers who catalog such items as automobile reflectors with the school's and band's names on them to be used in sales projects. I know of two school bands that sponsored a unique little idea of, from individual donations, stretching pennies around the central block of the little city. Of course this incorporates a visual and growing aspect, but it appears to me too similar to passing the hat around.

If you must use some of these devices, my advice would be to seek something with as many good points as you can. Keep on the lookout for new plans. Read the trade and professional magazines and discover what your neighbors and other band men are doing. If they are in your locality, do not duplicate, but alter the plan so as to appear somewhat original and

CARL FISCHER, INC.

New York • Chicago • Boston • Los Angeles

It shows you
how to
conduct

THE BATON
IN MOTION
by
ADOLPH W. OTTERSTEIN

Everyone can lead a band,
orchestra or chorus!

The Baton in Motion is a complete course in the art of conducting, containing material for practice and examples of every type of beat that confronts the conductor.

Invaluable to instructors as well as students. Profusely illustrated.

Get a copy today!

Earn Credits and a Degree by Home Study and Summer Sessions

Band, Orchestra, Choral Directors, Teachers and Supervisors. Practical courses leading to BM and MM degrees, personally taught by nationally known faculty. Reasonable prices. Address Secretary for complete information.

VanderCook School of Music
1655 Washington Blvd. Chicago

RENEW YOUR
INSTRUMENT!

NOW IS THE TIME!
Go to your Music Store
Today

Suggest that they send your instrument to us. Let us rebuild it like new, your instrument returned with written guarantee.

AMERICAN PLATING & MFG. CO.
2241 INDIANA AVE. CHICAGO, ILL.

Read the Want Ads.

Pages 49-50.

For Woodwind Quintet

BOURRÉE

From the Overture No. 3 in D Major
By J. S. BACH

Arranged by Preston Ware Orem
for

FLUTE, OBOE, B-FLAT CLARINET

HORN IN F and BASSOON

Original scoring for this portion of a Bach overture calls for a comparatively small group of instruments and therefore this special adaptation for woodwind quintet is definitely appropriate. Splendid for proficient quintets, but equally fine for groups of moderate ability since extreme ranges have been avoided.

(Cat. No. 27049)
Complete with Score, 75c
Score, 30c Separate Parts, each, 15c

For Piano Accordion

MÉLODIE RUSSE

By Ella Ribble Beaudoux
Arranged for Piano Accordion

By GALLA-RINI

Extremely popular as a piano solo, this haunting melody in typical Russian style has been most effectively arranged for piano accordion by a man who really knows the instrument and the type of music that may best be performed on it. A sure-fire program hit.

(Cat. No. 28976) Price, 40c

Theodore Presser Co.

Everything in Music Publications
1712 CHESTNUT STREET. PHILA., PA.

Swiss Flags



Made to Order

Send specifications
for quotation when
writing for our
folder.

J. HUGH CAMPBELL

Dick Tumlinson—Associate
Pioneer Manufacturer

407 N. Ervay St. Dallas, Texas

MARIMBA SOLOS

Over 200 special four hammer arrangements. Or can be used as duets for two players. Send for complete list.

FRANK'S DRUM SHOP

226 S. WABASH AVE. CHICAGO

OBOE PLAYERS

You can be outstanding in your work when you use the best reeds you can get. Use the "Wales" oboe reeds, none better. Fine repairing and overhauling.

ALFRED A. WALES 119 Indiana Ave.
Providence, R. I.

SILVER PLATING LIQUID!

Now you can Silver Plate at home. Simply apply with a cloth. A child can do it. Does not contain pure 1000 Fine Liquid Silver. No acid or mercury. Positively non-injurious. NEW WAY TO CLEAN, BEAUTIFY AND PRESERVE SILVER FINISH. Used by Jewelry and Musical Instrument Manufacturers. Unexcelled for Silvering and Resilvering Instruments. MARVELOUS DEMONSTRATION. Send for free demonstration and make fine prints. Sample Order with instructions and Easy Money-Making Plan sent postpaid for \$1.00 to introduce you to every locality. Hurry and be first. SEND TODAY. NuPress Products, Dept. 90, Aurora, Ill.

HIGH SCHOOL BANDS

MAKE MONEY!

New Uniforms—Instruments
Sponsor

HEANEY, FAMOUS MAGICIAN
We have a real proposition.

Write Direct

HEANEY, FAMOUS MAGICIAN, Oshkosh, Wis.

FLUTE LESSONS BY PHONO-RECORDS

If you do not have the services of a personal Flute playing Teacher, we can help you. "The James H. Doling National Flute Studio" is successfully teaching Flute by means of Phono-Records. You receive lesson on one side of the record and mail it to us. We criticize, teach and illustrate on the other side and return it to you. Write for particulars.

James H. Doling National Flute Studio
1901 East 97th Street, Cleveland, Ohio
"Over thirty years Teaching Flute"

Interested in Marching Maneuvers?

Send for our free circulars "How to Develop A Marching Band" and "101 Drill Routines". "Circulanria" the third of our series is now ready for immediate delivery.

WILLFIELD DRILLS, Bath, N. Y.

BANDMASTERS ATTENTION!

Publications of Alberto Colombo now available:
Swing Novelties & Marches for band.
Marimba Band Novelties.
Standard Classics for Brass & Woodwind Ensembles.

Write for thematic catalogue to:

INDEPENDENT MUSIC PUBLISHERS
1651 Cahuenga St., Hollywood, Calif.

then adjust to suit your local needs. Remember that anything worth doing is worth doing well, so once you decide on a certain project, give it everything you have, for a "flopperoo" would be too bad in many respects. Avoid anything that might be titled "school racketeering." The educational value

of the instrumental music organizations are well proven and we must not participate in too many projects which might give the band a sort of "extra-curricula" taint. Go strong on those basic points and remember that your objective is to "Sell the Band,"—and don't sell it "short."

Point System

(Continued from page 15)

of instruments and uniforms, to conduct section rehearsals, to teach marching fundamentals, and to keep the morale of the organization high.

In revising our point system we have adopted the following aims for this year.

1. To provide for a sufficient classification according to ability to perform on an instrument.
2. To assist in the progress of the more advanced students.
3. To encourage more individual practice.
4. To encourage more private study from specialized teachers.
5. To promote more solo and ensemble study.

These are the phases which were the outstanding weaknesses in our program last year and therefore need special attention. As you will note, special stress is placed on these aims which, by granting a larger number of points on the items, tend to assist in their realization.

Point sheets are made out for a semester (two quarters in a semester) for each student. These are kept up-to-date and points credited to the proper column by the point secretary so that the total number of points earned for the year may be determined easily. This assists in ascertaining whether the minimum number of points have been achieved to obtain the special award.

At the beginning of each quarter the student is granted one hundred points which are added to the number of points earned during that quarter. Each quarter's total is kept separately. If it were not this way, a student who has done poorly at the first of the year would be penalized for the remainder of the year as far as the grade is concerned. This would be the situation even though the student had shown great improvement, and it would tend to discourage him rather than to encourage him.

Points recorded in red indicate that they cannot be made up, however when they are not recorded in red they may be made up by some other means. For example, a student who is absent given the opportunity to offset this

loss of points in some other manner such as extra practice, solos, ensembles, and work in the rehearsal room.

When estimating the year's appearances it is advisable to allow for a greater number than you actually anticipate. For example, we have estimated that we will make thirty appearances, however if we make only twenty-five then every member is given an additional twenty points for each of the five appearances that are not made. In this way the student meets the minimum point requirement for this item. The same would likewise apply to the other requirements.

Every time I read and study this system I find additions and changes that might improve it. Undoubtedly those of you who have used a similar method have had the same experience. For you teachers who are in search of ideas for point systems, I sincerely hope that this may help to start you on your way.

Percussion

(Continued from page 13)

themselves. It takes a real musician to play in the percussion section of any musical unit—one who has learned the rudiments of drumming and can play them; one who can keep the musical unit going even while the conductor is not beating the time; one who can play expression marks without overshadowing the rest of the choir; one who knows how to rest when the score calls for it; one who realizes the tremendous tonal possibilities of the percussion instruments and can put these colorings into useful blendings with the band and orchestra.

Edits County Music News

Delhi, N. Y.—Robert L. Field is the ambitious editor responsible for the Delaware County Music News, published twice monthly and circulated to a thousand school musicians absolutely free.

The sheet is a 4-page, 3-column pocket edition and ought to make a hit.

Classified

You 3000 Mile Bargain Counter

COAST TO COAST COVERAGE—HUDSON BAY TO THE GULF

WANTED

NEW LOCATION DESIRED—East, Midwest. Competent orchestra, band director, can play, instruct any instrument. Experience in grades, high school, college, municipal organizations. Record includes symphony, army band, summer camps, state, national contests, composing, arranging, adjudication. Write Box 24, The SCHOOL MUSICIAN.

WANTED—Clarinet, saxophonist, band experience, first cornet, dance pianist doubling band instrument. Other players write, beginners need not apply. Band is dismounted, strictly musical devices while in garrison, ideal location, fine climate. Write Bandmaster, 6th Cavalry, Fort Oglethorpe, Georgia.

WANTED—One thousand composers! Send me your melodies or lyrics without obligation for free advice and prices on musical arrangements. Ed Cheneau, 202 E. Park St., Lakeland, Fla.

DRUMMERS—To learn rudiments the easy way. 26 rudiments recorded by master drummer. Played open, closed, open. Also complete recording Downfall of Paris with music, each measure with the correct rudiment indicated. Complete set records and music, postpaid, \$7.50. Swain's Music House, Mansfield, Pa.

INSTRUMENTS AND REPAIRS

LOOK FOR DE VOE'S ADS BELOW. All instruments completely reconditioned and shipped to schools on approval. Bandmaster's bargain list now ready. 5238 Oakland St., Philadelphia, Pa.

MEYER'S BARGAIN LIST of guaranteed reconditioned musical instruments for the second semester, just off the press. We equip school bands economically. Meyer's, 454 Michigan Detroit, Mich.

SCIENTIFIC REPAIRING—Iowa's finest equipped shop. Same day service, excluding complete overhaul. Reference, ask anyone. Write for bargain and repair prices. Paul Wendel, Des Moines, Ia.

WE BUY, SELL and exchange all types of musical instruments. Complete stock of rebuilt like new, instruments. For bargains, see us. Send for bargain list. Musicians Supply Co., Elkhart, Ind.

ROCK BOTTOM PRICES to schools. Oboes, bassoons, alto and bass clarinets. We import our own, pass saving on to you. Deferred payments if desired on properly signed orders. Renier Music Co., Dubuque, Ia.

RECONDITIONED standard make alto saxophones, \$40. Tenor and baritone saxophones, \$60. J. Leedy field drums and 3 Leedy tenor drums, all with canvas covers, \$135 for the six. Kohlert Boehm wood bass clarinet, \$115. Boehm alto clarinet, \$100. Bettoney solid silver C flute, \$90. Kruspe double French horn, \$135. Conn lacquered single French horn, \$85. Conn BB sousaphone, \$165. Conn 5-valve double front bell baritone horn, \$110. Military oboe, \$35. Old trombone, \$60. Old trumpet, \$60. Selmer conservatory English horn, \$175. Wm. S. Haynes silver C flute, \$125. Dubois Boehm C flute, \$35. Martin BB gold-lacquered recording bass horn, with stand, like new, \$200. Metal string bass, swelled back, bow and bag, \$90. Metal cello, bag and bow, \$30. Wurlitzer baritone horn, \$30. York melophone, \$45. York baritone horn, \$45. Ex gold-lacquered souffle, \$75. Barber Conservatory oboe, \$110. New set hand tuned tympani, \$90. Standard make cornets, trumpets, trombones, clarinets, C melody saxophones, soprano saxophones, \$25 each. Kohlert Heckel system bassoon in case, \$225. Conn Eb silver-plated sousaphone, \$150. Kruspe gold-lacquered single French horn, \$100. King fluegel horn, \$45, and many other bargains on 5-day approval. Write for bargain list. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit, Mich.

SELL SWAP BUY!

This classified advertising department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell, swap, or those who wish to buy at a bargain.

Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

The special service rate is only \$1 for 25 words; each additional word, 5c. Cash must accompany order. No billing or bookkeeping. Send orders to

Classified Advertising Dept.
The SCHOOL MUSICIAN
230 N. Michigan Avenue
Chicago, Illinois

GENUINE FRENCH SELMER tenor saxophone, gold-lacquered, case. Used but a few times, scarce due to the war, complete with combination Gladstone plush lined case. Not even a scratch on the instrument or case. First \$160 will take it. Trial. What do you need? Our slogan since 1919. Henry E. Glass Co., 14 S. 18th St., Philadelphia, Pa.

\$24.50 INVENTORY SPECIALS—"Peerless" trumpets and "Liberty" trombones, gold-lacquered, including cases. "Kleartone" silver-plated clarinet outfits. Examination privilege. De Voe's 5238 Oakland St., Philadelphia, Pa.

LOREO OBOE—Ring key. Independent octave D-E trill. B-C trill. Overhauled. New case. \$175 C.O.D. 5-day approval. Musicians Service & Supply, 534 W. State, Milwaukee, Wis.

COMPLETE STOCK of rebuilt instruments. Send for our new free bargain list. What do you need? Our slogan since 1919. Henry E. Glass Co., 14 South 18th St., Philadelphia, Pa.

FLUTES—Beautiful models at lowest prices. Write for information describing our demonstration flutes. William S. Haynes, Mgr., Haynes-Schweinh Co., 4196 Washington St., Boston, Mass.

VIOLIN, case, bow, accessories, American made, all sizes, \$10.50. Viola, case, bow, American made, \$18.50. String bass guaranteed crack-proof, new, \$65. Trial privilege. Meyer's, 454 Michigan, Detroit, Mich.

BARITONE SAXOPHONE—Conn, silver-plated, completely reconditioned, including new zipper cover, \$50. Shipped subject to trial. De Voe's, 5238 Oakland St., Philadelphia, Pa.

The SCHOOL MUSICIAN does not knowingly accept for publication any advertisements that misrepresent merchandise or service. If you know of any such misrepresentations we would appreciate your reporting them direct to the Adv. Dept. of this magazine.

FOR SALE—Karl Wunderlich bassoon, 21-key Heckel system, complete in case, \$240. Excellent condition. E. M. Hoskinson, 1011-34th, Sioux City, Iowa.

BARITONE HORN, Holton, silver-plated, \$50. Conn Eb bass horn, \$55. Alto horn, \$20. Melophone, \$25. Tenor horn, \$25. 5-day trial. Meyer's, 454 Michigan, Detroit, Mich.

CLEARANCE SALE on all new and used instruments. Must be sold for cash. All new instruments in stock will be sold at sacrificing prices. If you need school instruments, buy now. I have a complete stock band and orchestra instruments. Crestline Music Shop, Crestline, Ohio.

OLDS TROMBONE, gold-lacquered, medium bore, case, perfect condition, \$58. Complete stock of band and orchestra instruments at bargain prices. Trial. What do you need? Our slogan since 1919. Henry E. Glass Co., 14 S. 18th St., Philadelphia, Pa.

KING MASTER CORNET, \$30. King trombone, \$25. Buescher alto saxophone, \$35. Barbier wood B-flat clarinet, \$37.50. Other guaranteed reconditioned bargains. 5-day trial. Bargain list. Meyer's, 454 Michigan, Detroit, Mich.

Bb SOUSAPHONE—Holton, large bore, silver-plated, 28" bell, completely overhauled, with special one-piece carrying case, \$140. Shipped subject to trial. De Voe's, 5238 Oakland St., Philadelphia, Pa.

REAL BARGAINS—Selmer Boehm clarinet, Conn recording baritone, York recording baritone. New bell front models. Conn trombone, tenor saxophone. 5 good violins. Wayne Mountjoy, Sedalia, Missouri.

RECONDITIONED Kruspe double French horn, \$100. Lacroix alto clarinet, \$125. New Hamilton conservatory oboe, \$110. Clarion silver-plated C flute, demonstrator, \$37.50. Ship approval. Meyer's, 454 Michigan, Detroit, Mich.

GENUINE FRENCH BUFFET B-flat clarinet, Boehm system, 17-6, grenadilla wood, case (Demonstrator), complete with waterproof, zipper case cover. Rare instrument, owing to the war. First \$110 will take it. Trial. What do you need? Our slogan since 1919. Henry E. Glass Co., 14 South 18th St., Philadelphia, Pa.

BARITONE HORNS—York, silver-plated, with case, \$47.50. Holton, Buescher, Martin, Fischer, \$29.50 and up. Shipped trial privilege. De Voe's, 5238 Oakland St., Philadelphia, Pa.

BRAND NEW Wm. S. Haynes sterling silver flute received for Christmas. Not playing flute anymore. Professional price, \$210. Will send C.O.D. privilege examination, \$168. Jim Ferree, Suite 1530, Kimball Hall, Chicago.

IF YOU ARE looking for anything musical, write us your needs. We carry a complete stock, leading makes, at bargain prices. What do you need? Our slogan since 1919. Henry E. Glass Co., 14 S. 18th St., Philadelphia, Pa.

DE VOE'S BANDMASTERS' special bargain list of band instruments now ready for mailing. Wide selection. A copy awaits you. De Voe's, 5238 Oakland St., Philadelphia, Pa.

DRUMMERS—Send 15c for pair drum sticks. Send on 1941 drum outfit and accessories. Deagan 2½ octave vibraphone, \$125. Special drum catalog on request. Meyer's, 454 Michigan, Detroit, Mich.

BASS & ALTO CLARINETS—Albert system, new but shopworn, (wood), with cases, \$57.50. Will ship subject to trial. De Voe's, 5238 Oakland St., Philadelphia, Pa.

SLINGERLAND tunable Tom Tom 16x16, sea green pearl, complete with floor stand, \$17. Also Leedy Tom Tom (tunable) same size, white pearl, \$16. Trial. What do you need? Our slogan since 1919. Henry E. Glass Co., 14 S. 18th St., Philadelphia, Pa.

WE REPAIR and overhaul instruments. New equipment. Expert workmen. Every job guaranteed. Bargains in new and used instruments. Write for prices. Green's Music Shop, Topeka, Kans.

FLUTES, \$30. Piccolos, Bettoney Dp, wood, \$27.50. Christensen silver C, \$30. Clarinets, \$15 up. Buffet, \$75. Saxophones, \$20 up. Werner's Repair Shop, 3421 Medill, Chicago.

YOUR 3000 MILE BARGAIN COUNTER (Continued)

REPAIR PRICES CUT—Clarinets repad, clean, adjust, \$4.50. Alto saxophones, \$7. Tenor saxophones, \$10. Cornets, \$5. We rent and sell instruments. Band Instrument Repair Co., Parsons, Kans.

KOHLERT BASSOON, Heckel system, with piano key, in very fine condition, complete with case, 2 crooks, \$165. Andre Andraud, 6409 Orchard Lane, Cincinnati, O.

REEDMAKING

SEND SIX CENTS for clarinet, alto or tenor reed. Special prices in half or dozen lots. Gurley-Clasgens Music Co., Washington St., Utica, New York.

HINES "STAR ARTIST" REEDS have that fast, snappy vibration giving ready response with solidity of tone. Cut from choice French cane. B_b clarinet, 12-\$1; alto sax, 7-\$1; tenor sax, 6-\$1. Numbered strengths. A trial order will convince you of their merit. Quick deliveries! Luther P. Hines (Importer-Distributor-Exporter) Box S580, Gulfport, Miss.

OBOE REEDS—I will make your reeds perfect as the ones I use in Cincinnati Symphony orchestra. Easy, beautiful tone, perfect pitch, mounted on Loree tubes, every one guaranteed, \$1.6 for \$5.50. LOREE oboes, new, used. Write for list. Andre Andraud, 6409 Orchard Lane, Cincinnati, O.

OBOE REEDS—Responsive, easy blowing. Great care is taken in finishing these reeds. Students can use them immediately. None better on the market. All guaranteed. 75¢ each plus old tubes, 6 for \$3.85. Russell Saunders, Box 157, Elkhart, Ind.

LITKE HANDMADE bassoon reeds, \$1 each, 6, \$4.50. Special advice: How to Preserve Bassoon Reeds, by Paul Litke, 61-14 84th St., Elmhurst, L. I., New York.

OBOE REEDS—Handmade, French type, best quality and performance. Paris Conservatory measurements. Price, 85c, 3 for \$2.40. Joseph Ruth, 3145 N. Lawndale Ave., Chicago, Ill.

BASSOON REEDS—The Perrell bassoon reeds are nationally known among the school bassoonists for their satisfactory service. Ready to play, easy blowing, responsive in attack, big, brilliant tone. Four (4) reeds, \$3.40; 39 per dozen. John E. Ferrell, 3535-A Janata St., St. Louis, Mo. (Bassoonist with St. Louis Symphony Orchestra, 15th season.)

WALDO OBOE REEDS—Guaranteed handmade, not a commercial but a player's reed. Selected cane, easy blowing, beautiful tone, perfect pitch as used by me in Philadelphia Symphony, Goldman Band, Professional model, \$1.3 for \$2.75. Maxim Waldo, 1475 Grand Concourse, Bronx, N. Y.

OBOE REEDS, 69¢ special. Superb quality! Genuine handmade. Used and endorsed by leading instructors everywhere. Luther P. Hines (Importer-Distributor-Exporter) Box S580, Gulfport, Miss.

BASSOON AND OBOE reeds, each trimmed to meet individual requirements. Handmade, for beginner, high school and professional. 3 reeds, \$3. Schubert Parkinson, Le Mars, Ia.

UNIFORMS

ORCHESTRA COATS, mess jackets, assorted colors, \$2. Free lists. Tuxedo suits, \$10. Majorette costumes, \$2. Shakos, \$3. Band caps, assorted colors, \$1.50. Wallace, 2416 N. Halsted, Chicago.

BAND UNIFORMS, slightly used. Cadet, military, R.O.T.C., cape overcoats, shakos, capes, caps, many other uniforms. Jandori, 172 W. 81st St., New York City.

ROBES, suitable for glee clubs, choirs, graduation. Gray poplin, fluted academic style, slightly used, \$2.50 each. Black poplin, \$3.75. Lindner, 425-S Seventh Ave., New York.

MUSIC AND ARRANGEMENTS

COMPOSERS—Let me arrange for you. Acknowledged "tops" by all recognized bandmasters from coast to coast. Harold E. Harris, S. Grand Ave. at Washington St., Baldwin, L. I., N. Y.

FOR CLARINET and piano, Zelda Polka, grade two, price, 30c. Roseland Polka, grade three, 35c. Geraldine Caprice, grade 1½, 25c. Martin A. Trippett, Bartlesville, Okla.

BANDMEN—Special arrangements are very economical. Make your repertoire distinctive. Simplified arrangements for beginning dance bands. Song poems wanted for consideration. Basil Alt, Ottoville, Ohio.

SEND 10¢ in stamps or coin with your name and address for sample books of our new band and orchestra collections. Emil Ascher, Inc., Music Publishers, 315 Fourth Ave., New York City.

SECOND EDITION OF "Tatler" march now ready for distribution. Send 50¢ (coin) for full band or orchestration. Jim Mack, 3 Walnut Court, Alton, Ill.

INSTRUCTION

LEARN DRUM-MAJORING by correspondence from an All-American drum major, in ten easy lessons. Reduced rates. Write Bush Mumford, Jr., Box 26, Fairfield, Ala.

SEND FOR FREE information. Highly endorsed twenty-lesson course in composing, arranging. Study at home. New low prices. Easy terms. Ed Chenette, 202 E. Park St., Lakeland, Fla.

TRUMPET PLAYERS—Secrets of the Trumpet. Non-pressure system in five lessons, \$1. Fred Elias, 3343 S. 17th St., Omaha, Nebr.

OILS

DALBEY OILS—Perfect lubrication for slides and valves. Long lasting; smooth as velvet; will not gum; prevents corrosion and wear. Sold at all music stores, 25¢.

RECORDINGS

PHONOGRAPH RECORDS, 10c. Catalogue. Paramount, Z-358 East Market, Wilkes-Barre, Pa.

RECORDINGS—1895/1935. Clarke, Kryl, Rogers, Pryor, Cimera, Zimmerman, Sousa. Every instrument. Greatest singers. Early Bing Crosby, Columbo; thousands. State wants. Sophie Mayer, Santa Barbara, Calif.

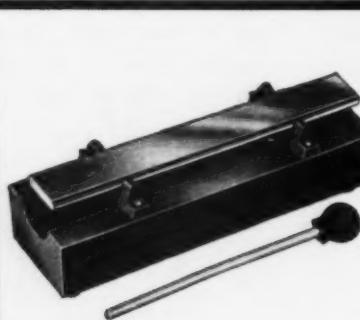
SCHOOLS

HIGH SCHOOL BAND graduates—Plan to attend Florida Southern college. Play in the band. Study conducting, instrumentation, composition, arranging and regular college courses. All fully accredited and degrees awarded. Tel information furnished. Ed Chenette, Bandmaster, F.S.C., Lakeland, Fla.

MISCELLANEOUS

INTRODUCTORY—Twenty-five cents brings back new American rosin, violin, viola, cello. Retail, 50c, equal to best imported retailing for 75c. Gurley-Clasgens, Utica, N. Y.

BASKET BALL MANEUVERS for marching band. 20 minutes rehearsal gives you 7 minute drill. Send for 20 and 7, \$1.30 postpaid. Swank Music House, Mansfield, Pa.



Tune Up!

You Need, for the Rehearsal Room.
A BAND OR ORCHESTRA **TUNING BAR**

• Completely new in design and construction. Sounding bar is of the highest quality with rich sustained tone, perfect in pitch. Suspended by means of metal pins in rubber supports so there is nothing to deaden or dampen the tone. Tests have shown this bar to have 400% longer durability than other types. Separate special mallet permits a controlled blow—hard or soft as required. Wood resonator has a recess in top to hold mallet when not in use. Bar may be used horizontally or hung on wall. "B_b" for Band—"A" for Orchestra.

Given, postpaid, with 15 yearly subscriptions, at 75¢ each. Only 7½ cents a month for 10 big issues, any one worth ten times the price.

Send Your Orders to the Circulation Department.

The SCHOOL MUSICIAN
230 North Michigan Ave., Chicago, Illinois

(inued)

Catalogue
Wilkes-Barre

Kryl, Rog-
ousa. Every
Bing Cros-
ants. Jeop-

es—Plan to
Play in the
station, com-
college courses
arded. Full
e. Bandma-

cents brings
viola, cello
retailing for

for marching
you 7 minutes
paid. Swain's

R

ing
per-
sub-
the
ger
per-
ood
t in
Bb"